UNION ACADÉMIQUE INTERNATIONALE

MONUMENTA MUSICAE BYZANTINAE

TRANSCRIPTA

EDIDERUNT

CARSTEN HÖEG · H. J. W. TILLYARD · EGON WELLESZ

Vol. II

THE HYMNS OF THE STICHERARIUM FOR NOVEMBER

TRANSCRIBED BY

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H. J. W. TILLYARD
D. LITT.
PROFESSOR OF GREEK AT UNIVERSITY COLLEGE, CARDIFF

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PREFACE

As this is the longest book that I have written or am likely to write on Byzantine Music, I may be allowed to thank some of those who have helped me in the work. The publication is due firstly to the generous policy of the Danish Academy, which at the instigation of Professor Höeg, of Copenhagen, undertook, with the approval and support of the World's Union of Academies, the three series of the MONUMENTA MUSICAE BYZANTINAE, viz. the principal series, the Subsidia and the Transcripta, of which this book is part. Whereas the costs of the former volumes of the M. M. B. have been covered by Danish institutions, the funds necessary for the printing of the present book have been granted by Academies or Institutions of other countries, associated with the Union Académique Internationale, viz. the American Council of Learned Societies, the British Academy, the Academy of Amsterdam, the Academies of Yougoslavia and finally the Union Académique itself.

Next I remember all the help I have had from the British School at Athens, of which I am proud to be an honorary student. The Hostel at Athens has never denied me the shelter of its walls; and I have benefited over and over again from the powerful backing, as well as the good advice, that several Directors have been able to give me.

To the Governors of the Hort Fund of the University of Cambridge I tender my thanks for several grants of money in aid of my research. The late Professor F. C. Burkitt, who was one of the Governors, always followed the progress of our investigations and the work of the editorial committee with the liveliest interest.

The Library of Trinity College at Cambridge has two very useful Byzantine Musical manuscripts; and I have pleasure in thanking the Fellows and two successive Librarians, as well as the Sub-Librarian, my faithful helper Mr. C. Hurry, for the full

opportunity accorded to me at all times for the study of these MSS, which have been fortunately available to check the data gathered from more distant sources. But besides the work in libraries, there is a great deal of copying and enlarging to be done before the pages can be deciphered with speed and assurance; and here I have invoked, and not in vain, the help of my scientific colleagues, who have most generously given me the use of a studio and well-equipped dark-rooms in their departments. This was granted to me at Birmingham by Professor S. W. Johnson Smith (Physics) and Professor W. S. Boulton (Geology) and here at Cardiff by Professor R. T. Dunbar, who has provided a permanent home in his section for my photographs and apparatus. No one, who has not tried, can well imagine the work involved in the photography, the enlarging and the decipherment of a musical manuscript; and further, as our Vienna codex has mistakes on every page, it is only by the collation of other MSS that the text can be rectified—which means that, for every hymn, two or three alternative versions had to be in readiness. Without such provision of studio and dark-room, the task could hardly have been attempted. This Vienna codex, written by John Dalassenós, has now been published in facsimile and is therefore common property; but Professor Wellesz and the staff of the National Library very kindly sent me a special set of photographs in advance and assisted me in every way in the study of the MS itself. But what I have said is only a partial acknowledgment of the help given by Professor Höeg and Professor Wellesz, who at any juncture were prompt in giving me advice, lending photographs, or affording encouragement in every possible way. Happy indeed is the student who has such willing and able coadjutors in his research! To Madame Melpo Merlier at Athens, who is an authority on Modern Greek Music, both ecclesiastical and popular, I send my thanks for much kind advice and valuable criticism.

I am glad to think that the study and publication of the other works of Byzantine Music, planned by the editorial committee, will be carried on with the same good will and harmony that have marked the earlier stages of the undertaking.

University College, Cardiff, June 1935.

H. J. W. TILLYARD.

P. S. The publication of the November Hymns was delayed by financial difficulties. Between July 1935 and January 1937 the manuscript of this book was at Vienna, where a number of formal changes were made to suit the revised rules of the Editorial Committee. This work was kindly undertaken by one of Professor Wellesz' collaborators, Dr. Maria Stöhr, to whom I now send my best thanks. Valuable help in the correction of proofs was given by my wife and by Professor Höeg: the latter has worked indefatigably in seeing the book through the press; and I cannot be too grateful to him for this self-sacrificing toil. Professor Wellesz' edition, *Die Hymnen des Sticherarium für September*, (to which the present volume is a companion) only came into my hands after my own book was delivered to the publishers. But it confirms in every way the agreement between our views.

November 1937. H. J. W. T.

CONTENTS

INTRODUCTION

The publication of the Vienna Codex Dalasseni (D) marks a new era in the study of Byzantine Music, because any student can verify in the facsimile whatever versions may be offered in ordinary notation; and no haphazard or arbitrary transcription can pass undetected. If our interpretation is at fault anywhere, this can only be due to a mistake or a misprint; for we have kept strictly to the rules laid down by the editorial committee. These will be found, with the most needful explanations, in my *Handbook of the Middle Byzantine Musical Notation* (Copenhagen, 1935.) (1) Wherever the reading of D is rejected, we give the parallel passage in Byzantine notation, so that the source and extent of our corrections can be clearly seen. Otherwise we only tabulate the important differences between D and the other MSS. This course has been taken because, until the best extant MSS become available for complete collation, it would be of little use to give all the variants in the inferior copies. Only where a version from the MS Atheniensis 883 is to hand, has a fuller set of readings been put down. It is obvious that a final edition of the musical text is still a distant goal and presupposes far more knowledge than any commentator as yet can acquire. But from the general likeness of the melodies in our manuscripts, we may fairly expect that the ultimate result will not differ widely from that which is now presented.

Our usual practice is as follows: —

(1) Slight differences between D and the other most used

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(1) The following new rules have been made by the Editorial Committee:
Duo Kentemata: a dotted quaver with a slur.
Xeron Klasma: staccato without slur.
Apoderma: a crochet with a Tenuto.
Piasma: diminuendo.
The last note of a hymn is to be printed as a crochet.
B-flat is to be marked as an accidental, never as a signature.

manuscripts (T and C) (1) are not given, if they have no effect on the melody and no considerable effect on the rhythm; thus the presence or absence of a Klasma ⌣ (♪), Apoderma ⌢ (*tenuto*), Parakletike ⌢ (slur), Bareia ∖ (♪), Diple ⌁ (♪) at the end of a versicle, the substitution of ⌣ for ⟋ or of ⁑ for ⁑ are not usually recorded. Nor do we always indicate such small differences as ⟩ for ⟨ (a—b c′ for a—c′) (2).

(2) Medial Signatures in T and C are not given unless they confirm the reading of a difficult passage, justify a correction or are in some way noteworthy. The wrong signatures in C are usually ignored.

(3) Mistakes in T or C that can be corrected from D are not usually mentioned; but the contrary procedure is always fully explained.

(4) Where more subdivisions of the versicles are found in C than elsewhere, these are not mentioned, if D, T (or A) and the printed text support one another.

(5) Where an Authentic Mode passes into the Plagal or vice versa, we often make a chromatic change and put an accidental before the note affected. The reader will be aware that the Byzantine notation does not distinguish between tones and semitones; so that we must depend upon the general musical context. (3)

The hymns for one month do not afford enough material for a critical estimate either of words or music: but a short analysis of the Modes may be a help to the student and will be found at the end of the book. Otherwise we only offer a passing comment here and there. In the great majority of instances it will be seen that the lines of the hymns are numbered from the printed Menaeum; but such numbering is merely for the sake of uniformity. The singer must keep to the musical divisions, for which we have the authority of the manuscripts.

In order to appreciate the hymns, we must learn to understand the words and sing them with a free but flowing rhythm. It can hardly be doubted that the best Gregorian singing provides a sound

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(1) See list of abreviations on page XV f.

(2) We mark a dotted quaver by adding a dot to the letter (a·); a crochet is indicated by a short stroke (a-).

(3) For the modes see Prof. Höeg's article, Rev. d. Ét. Gr. 35, 1922, pp. 321–34, and our articles, B. S. A. 22, 1916–18, pp. 133 ff. and 26, 1923–25, pp. 78 ff.

example for Byzantine music. But the nasal style, which still prevails in some Greek churches, is a most undesirable legacy from the East. As the rhythm is free, so the tempo depends upon the performer's taste; but it should be fairly quick, except in some short, emphatic phrases, which are obviously drawn out. A slight rallentando on the approach to a medial or final cadence seems to have been frequent.

Very few of the November Hymns have been published in English: for example, Hymn 26 is the original of *Hymns Ancient and Modern* 423 ("Stars of the Morning" by J. M. Neale) (1) while Fr. Woodward (2) has rendered Hymns 67 and 68. So far as we are aware, the only hymn already published with Byzantine Music is No. 55, which we ourselves gave many years ago (3). For those who may wish to see the Modern Greek Church forms of the hymns we add the references to a contemporary choir-book, where the melodies (but not, of course, the mediaeval melodies) are printed in the Chrysanthine notation.

For convenience we use the term Proper Hymns for *Stichera Idiomela*, which form the main contents of the Vienna Codex. A full explanation of this class of hymn will be found in the introduction to volume I of the MONUMENTA MUSICAE BYZANTINAE (Copenhagen 1935). As our transcriptions are primarily from this codex, we give the hymns in the order there found, which differs, here and there, from that of other MSS and of the Menaeum. But our references and index will, it is hoped, prevent any difficulty or confusion in the search for any particular hymn (4).

We have chosen the first hymn and six others of the most difficult specimens and print them with the neumes in full.

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(1) See Neale and Hatherly, HYMNS OF THE EASTERN CHURCH WITH MUSIC, 116.

(2) Woodward, G. R., THE MOST HOLY MOTHER OF GOD IN THE SONGS OF THE EASTERN CHURCH, pp. 14, 15.

(3) BYZ. ZEITSCHR. 20, 1911, p. 449. (The version there given, influenced by the theories of Riemann and Gaïsser, is now superseded).

(4) Most of the hymnodists for November are well-known Byzantine poets; and information about them can be found in the works of Neale, Krumbacher, W. Christ and Paranikas. See also my BYZ. MUSIC AND HYMNOGRAPHY, London, 1923, chapters IV and V. Notes on the obscurer authors will be found below on the pages where their hymns occur. (See also the index).

Finally let us say that we are honestly trying to give the student all the help that he needs in the perusal of that most difficult manuscript, Codex Dalasseni—difficult, not only through its mistakes but from the tiresome habit of the scribe in misplacing the neumes, crowding them together, or piling them up over wrong syllables. If as a first exercise those hymns be examined where the Byzantine notation is printed above the ordinary notes, confidence will soon be gained in deciphering; and then, if the facsimile and the transcription are taken side by side, the remainder ought to be easily intelligible.

LIST OF MANUSCRIPTS AND SOURCES

D Codex Vindobonensis Theologicus 181, written by John Dalassenós, reproduced in facsimile in MONUMENTA MUSICAE BYZANTINAE, Vol. 1, where a full description will be found. Our versions are from this manuscript and we follow the order of hymns there given.

A Manuscript 883 in the National Libray at Athens: A Sticherarium, containing the Menaea, Triodium and Pentecostarium, and the Octoechus as far as the Stichera Anastasima. Mr. T. W. Allen very kindly examined a specimen-page of this MS and has dated it as 12th century. Variants in red are given by at least two later hands, one of which also added Subsidiary signs (Hypostases.) A photograph is given in BYZ. ZEITSCHR. 20, 1911, p. 441 and another in LAUDATE, 5, No. 19, Sept. 1927, p. 144.

C Cryptensis, E, α, II: Sticherarium, probably 13th century. Some missing pages have been replaced by the work of a much later hand, perhaps 15th century. Contains the Stichera of the Menaea, complete. This MS is rich in florid Intonations, and we give some of the most important. Many of the medial signatures are wrong; but most of them are later than the first hand. (Cf. Dom L. Tardo in ACCADEMIE E BIBLIOTECHE, Anno 4, n. 4–5 Apr. 1931, p. 12).

T Trinity College, Cambridge 256 (B. 11, 17): Sticherarium, containing the Menaea, Triodium, Pentecostarium, and the *Eothina*; but a good many pages are missing. A paper MS (perhaps 14th century) well written from a good original. It came from the Monastery of Pantocrator on Mt Athos.

The readings of all four manuscripts are in fairly close agreement and seem to have been derived from a common

source, the differences being local varieties of usage. All the MSS contain some *variae lectiones*, but these again often agree with one another or with the first hand of one of the other MSS; and they never radically alter the melody. Photographs of T will be found in *B. S. A.* 30, 1928–29, Plates XV, XVI.

Men. The Menaeum for November (Μηναῖον τοῦ Νοεμβρίου; ed. by Michael I. Saliveros, Athens) gives the words of most of the Proper Hymns. We have given the names of the hymnodists as they are found there.

Dox. Doxastarion (Δοξαστάριον Πέτρου τοῦ Πελοποννησίου; ed. by P. G. Keltzanides, Constantinople: 1882). This is a choir-book in the Chrysanthine or Modern Greek musical notation. We give references to this, in case any reader should wish to compare the modern versions with the mediaeval. So far as our observation goes, few, if any of the Proper Hymns, as given in the modern book, show any likeness at all to the mediaeval forms. The modern compilers do not themselves claim a greater antiquity than the 18th century for their melodies, while some may be later than 1821, when the revised musical notation of Chrysanthus was published. (1)

(1) The study of the modern Byzantine System can best be pursued in J. B. Rebours' Traité de Psaltique, Paris, 1906.

CALENDAR FOR NOVEMBER

with first lines of hymns.

November.

1st. Saints Cosmas and Damian.

2nd. Saints Acindynus, Pegasius etc.

3rd. Saints Acepsimas, Joseph and Aeithalas.

6th. Saint Paul the Confessor.

8th. Saint Michael and all Angels.

HYMNS PRINTED WITH THE NEUMES IN FULL

THE HYMNS
FOR
NOVEMBER
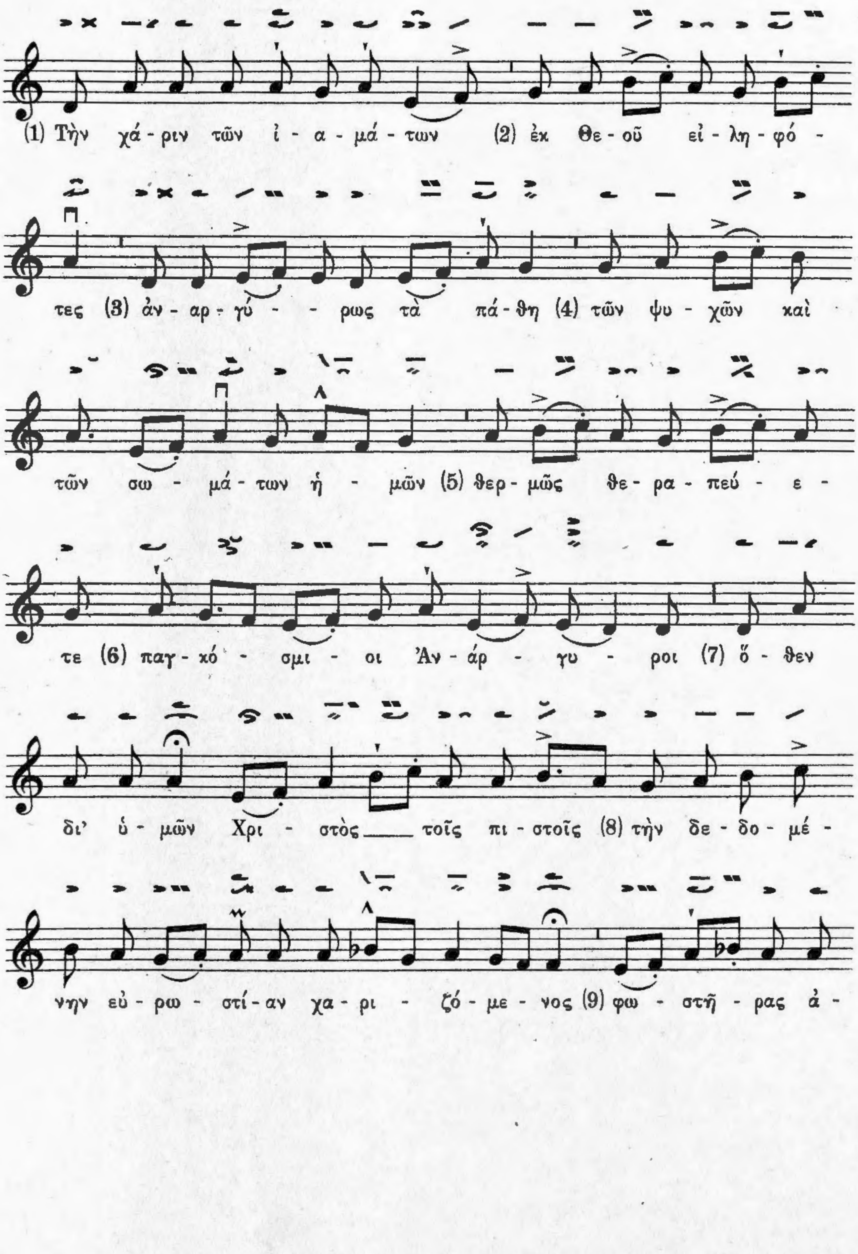
November 1.
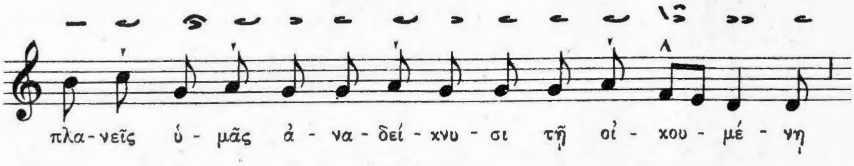
Saints Cosmas and Damian.
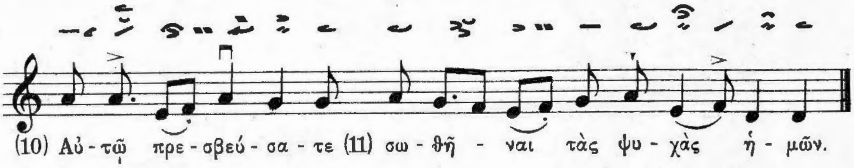
HYMN 1.

D f. 44 b; T f. 50 b; Men. p. 11; Dox. p. 171.
Mode I. α From a. Finalis d.

Anatolius







(3) T: αν-αρ-γυ-ρως (4) T: και των ... ημων (5) Men. om.
d d e f d a a· b g a (=a)

θερμῶς (7)-(8) T: πι-στοις την (8) T: ευ-ρω-στι-αν (8) fin.
a b g a e f a a

Cadence in Grave Mode (III Pl.), hence b-flat. (9) T: φω-στη-ρας;
e f a a
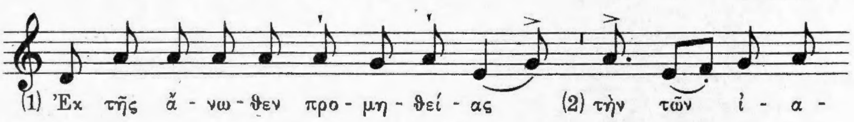
T is right; D must be corrected accordingly to φω- etc. ‖ (οἰ)κου-: in this group the Elaphron should be read before the Apostrophus by analogy of similar groups. (11) T: σω-θη-ναι ‖ T: η-μων
a g· ef ed- d
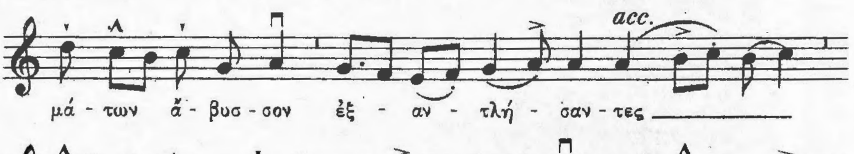
HYMN 2
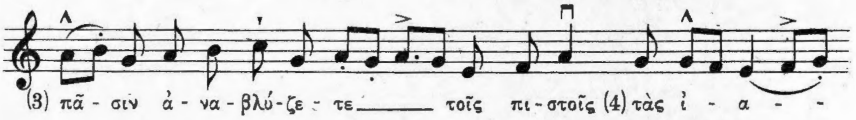
D f. 44 b; T f. 50 b; Men. p. 11; Dox. p. 172.
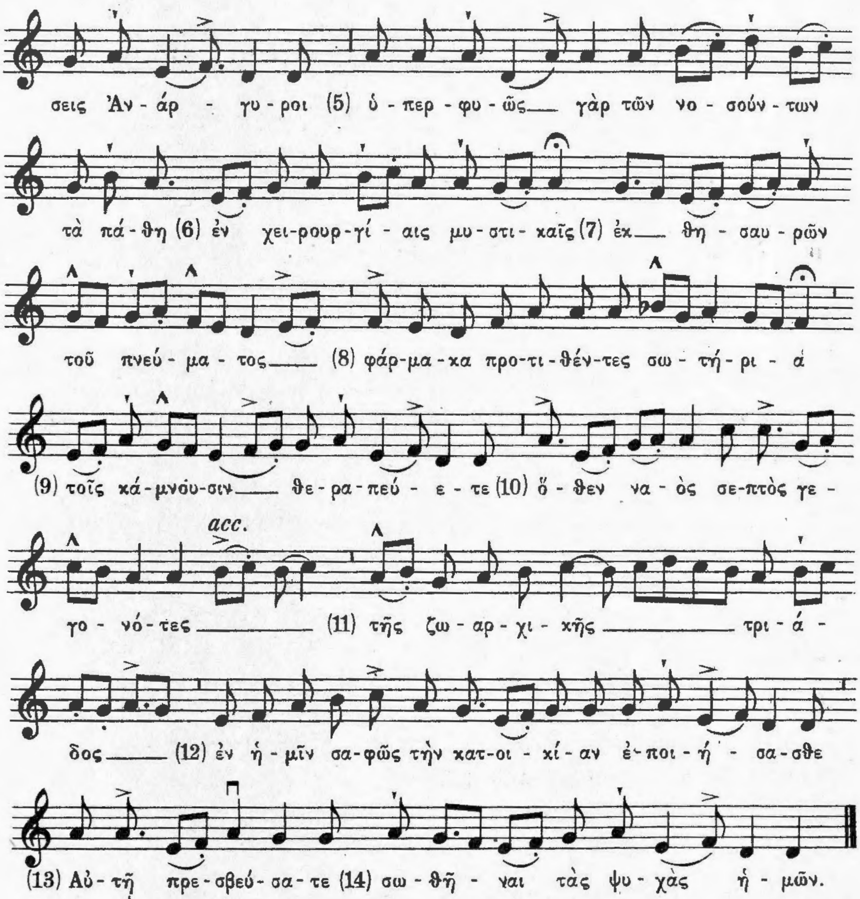
Mode I. From a. Finalis d.

Anatolius









(1)-(2) T has the more usual progression: - θει - ας την ‖ (ἐξαντλή-
a e-f a

σαν)τες: T om. Gorgon. (2) fin. the figure a - b c′ b c′ — is called Thes-kai-Apothes and is used at medial cadences, especially in Mode II and II Plagal on the notes e-f g f g-. It has a special sign (See my *Handbook* p. 27); but this is mostly found in late MSS. (3)-(4) T: - βλυ

- ζε - τε ——— τοις . . . - αρ - γυ - ροι. This shows that we should under-
a g a· e e-f· e d- d

stand [neume] not [neume] in D. (5) Both read νο - σουν - των τα but D has written the Duo Kentemata like two hooks and put them too

near to the next sign. (7) T: εκ θη (8) T: φαρ-μα-κα προ-τι-
g ef e d c ef g

θεν-; D has the Kentema twice badly written: προ-τι-, besides
a

which he often writes the neumes over the wrong letters, as in line 12 below. (8) fin. T marks the cadence by the signature of Mode III Pl. (Barys) — a frequent middle cadence in this Mode, cf. Hymn 1,
e-f· e d-d
l. 8. (9) fin. T: -πευ-ε-τε exactly as at line 4 fin. (10) fin. T: -τες
a-bc′

(11) Readings and punctuation differ. T has a stop after ȝωαρχικῆς (which is absurd), and ends with ἐποιήσασθε (written επισασθαι); Men. has a stop after Τριάδος and reads ἐν ὑμῖν... ποιησαμένης. D has a doubtful stop at Τριάδος and reads ἐν ὑμῖν... ἐποιήσατο which is ungrammatical. As ὑμῖν and ἡμῖν are everlastingly confused, I have chosen ἡμῖν and otherwise follow the text of T but correct the punctuation; the Men.-reading is equally good. Over -κῆς the Gorgosyntheton which gives a summary of the phrase c′ d′ c′ b, as usual. Read
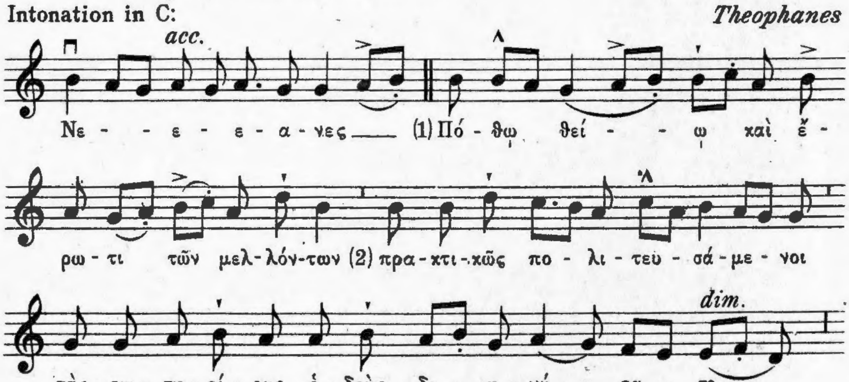
Τρι-α- with T, not -α- with D. (12) T: κατ-οι-κι-αν ε-ποι-
g a g· ef g a
η-σα-σθε (13) Read αὐτῇ with Men.; T: αυτων; D: αυτω. T be-
e-f· e d- d
gins with the signature of Mode I and a confirmatory Ison. (14) The same vv. ll. as in lines 7 and 4 fin.
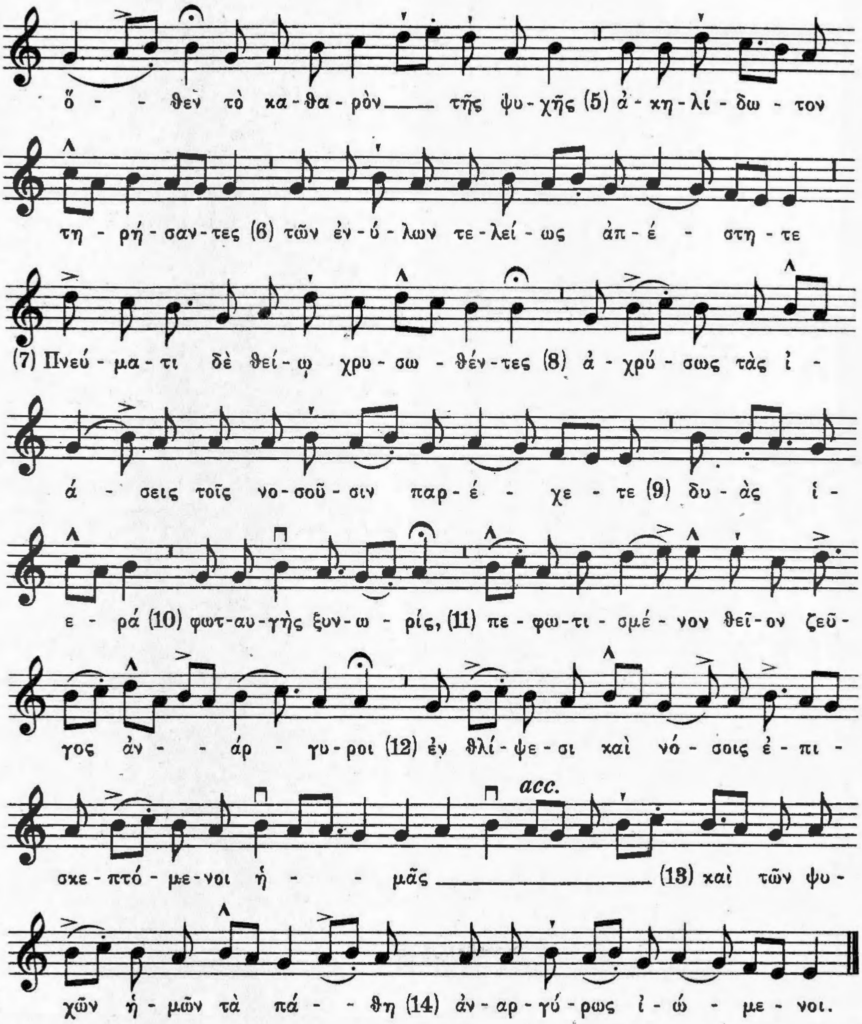
HYMN 3.

D f. 45; T f. 51; Men. p. 2; Dox. p. 167.

Mode II. β From b. Finalis e.

Intonation in C: *Theophanes*





(1) D: alternative readings, which are crowded together. Above: θει-ω και ε- (as in our music, in agreement with T), below: ab a (2) fin. T: β = g (Mode II). (3) fin. Piasma ⸜; according to the latest decision of the editorial Committee, the Piasma is marked as "dim." (4) D confused; read with T: το κα-θα-ρον.. Our MS
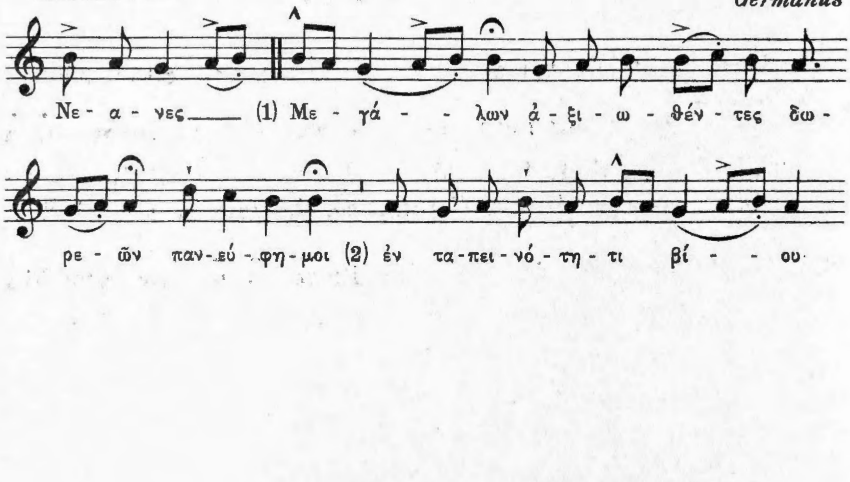
may have meant το κα - θα - and dropped the Oligon on account
g a a b
of the overcrowding. T proceeds: της ψυ- (5) fin. T: β = g (6) D:
d′ c′ a
των εν υλω τελειως αντεστητε. (7) init. T: πνευ-μα-τι. But our reading has the same value: the Oxeia is annulled by the Hypsele (Pneuma) so that the position of the Kentema makes no difference; an octave upwards is ... (8) T: ι - α - σεις (9) init. T: β ... =
b·a g-a a
b with confirmatory Ison. T like Men. has a stop at ἱερά and at ξυνωρίς. D is often careless about punctuation. (10) T: φωτ-αυ-γης
g a b-
(11) fin. T is confused and crowded but agrees in the main with D. ‖ T has a stop at the end of this line. (12) The order is: η - - - μας
b a a· g- g-
κτλ.; so also T. (13) fin. Probably: πα - θη; T: πα - θη.
g-a b a g-a a
Middle cadences on a are frequent in Mode II. πάθη T, D; νόσους Men. (14) ἰώμενοι T, Men.; ιασασθαι D.

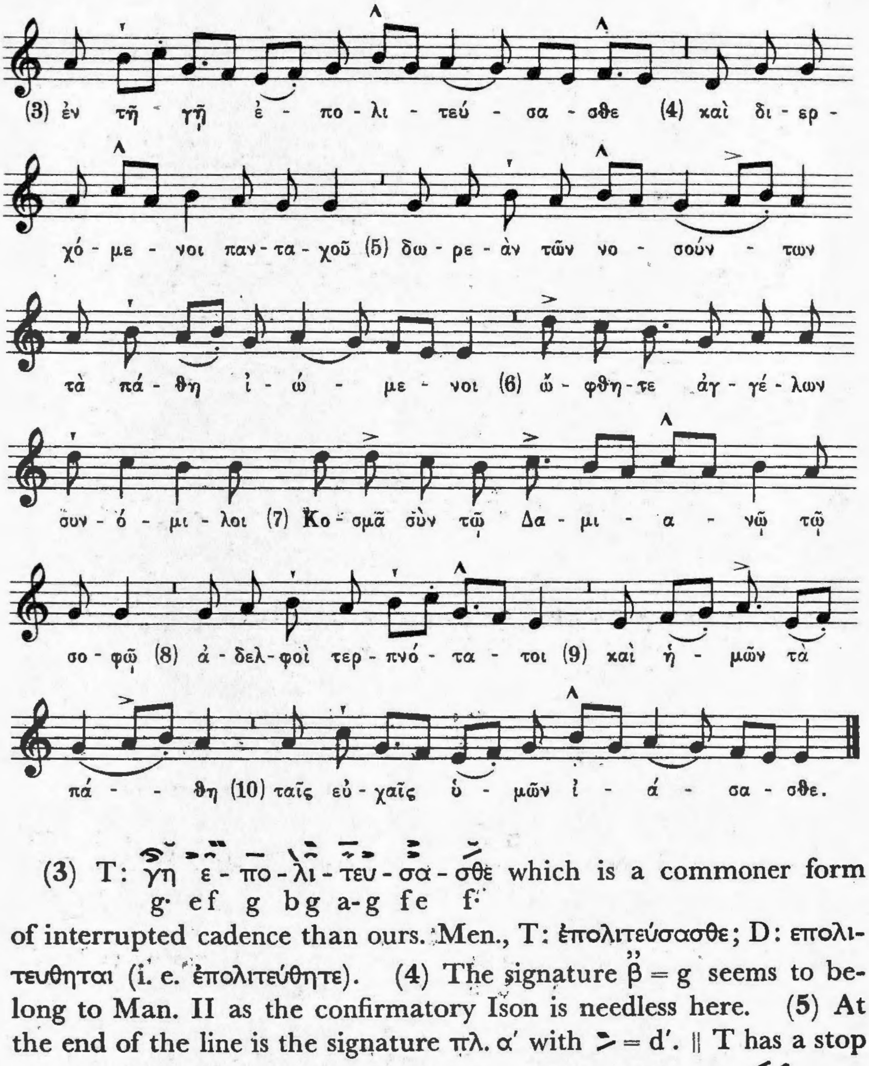
HYMN 4.

D f. 45 b; T f. 51 b; C f. 63; Men. p. 3; Dox. p. 168.

Mode II. β From b. Finalis e.

Intonation in C: *Germanus*
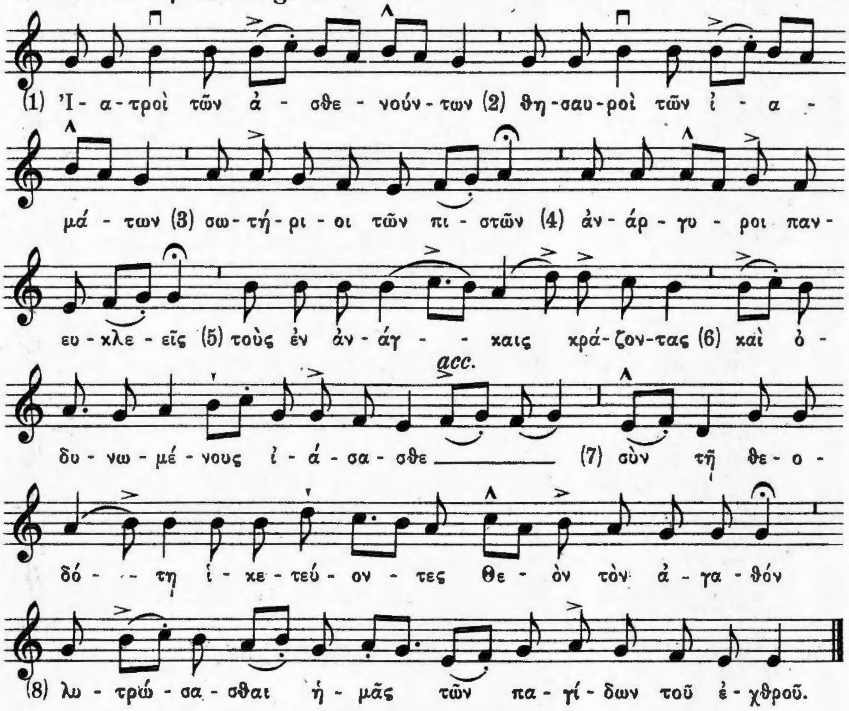




(3) T: γη ε - πο - λι - τευ - σα - σθε which is a commoner form
g· ef g bg a-g fe f·
of interrupted cadence than ours. Men., T: ἐπολιτεύσασθε; D: επολιτευθηται (i. e. ἐπολιτεύθητε). (4) The signature β = g seems to belong to Man. II as the confirmatory Ison is needless here. (5) At the end of the line is the signature πλ. α′ with ⋗ = d′. || T has a stop at νοσούντων but Men. has not. (6) init. T again has ὠφθ- but (as we saw in the last hymn) the value is the same as in D. The last three notes imitate l. 2. (6) fin. T has the stop; so Men. (10) The words in T agree with Men; D (και ημων τα παθη των ψυχων ημων) is wrong. || T: ευ - χαις υ-
bc′ g· ef

HYMN 5.

D f. 45 b; T f. 51 b; C f. 63 b; Men. p. 11; Dox. p. 174.

Mode II. β̈ From g. Finalis e. *Germanus*



(1) C has the Intonation νε-α-νες and reads in Man. II: ι-α-τροι
b a g- d g b-

(1)-(2) T in both: α-σθε-νουν-, ι-α-μα-
bc′ a b·a bc′ a b·a

(3) σωτήριοι D, T; σωτῆρες Men. ‖ T (β̈ = g): σω-τη-ρι-οι των πι-στων
g a gf· e gf g-

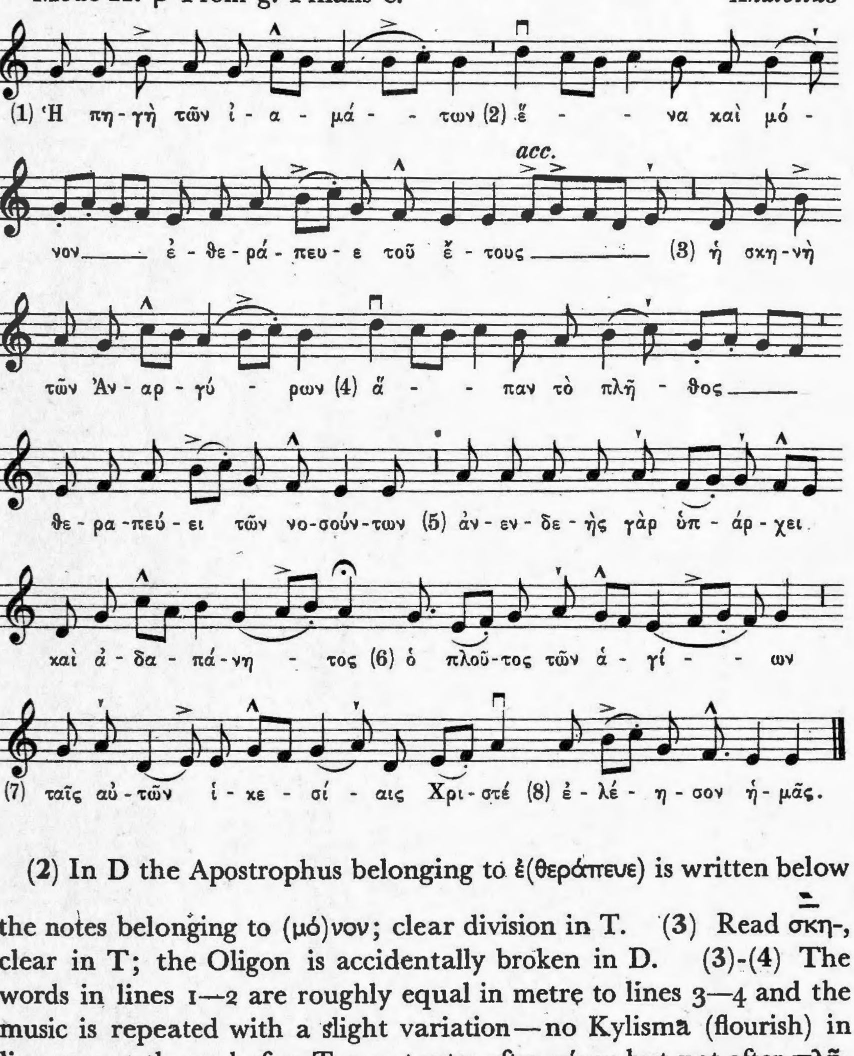
(4) T: αν-αρ-γυ-ροι
a a gf g

(5) init. Probably πλ.β′ with confirmatory Ison. No signature in T. ‖ C and T have a dot after this line. (6) fin.-(7) The division of notes is clear in T. (7) Men. punctuates before and after ἱκετεύοντες, against both our MSS. The long line 7 balances line 8. D has erroneously ικετευοντας. (7) fin. All MSS have signature β̈ = g.

HYMN 6.

D f. 45 b; T f. 51 b; C f. 64; Men. p. 2; Dox. p. 166.

Mode II. β From g. Finalis e. *Anatolius*
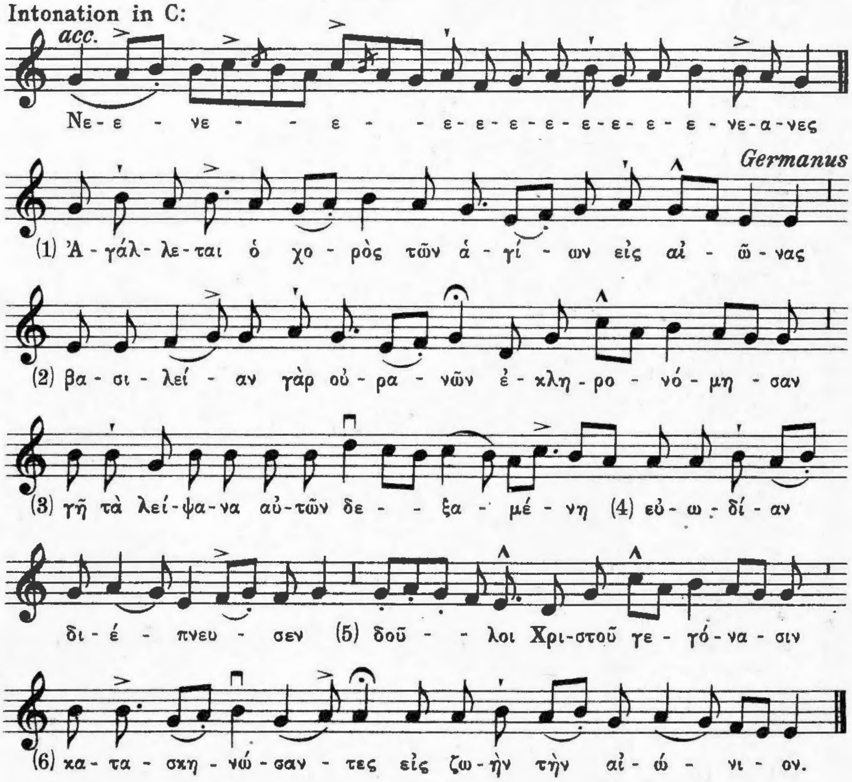


(2) In D the Apostrophus belonging to ἐ(θεράπευε) is written below the notes belonging to (μό)νον; clear division in T. (3) Read σκη-, clear in T; the Oligon is accidentally broken in D. (3)-(4) The words in lines 1—2 are roughly equal in metre to lines 3—4 and the music is repeated with a slight variation—no Kylisma (flourish) in line 4 as at the end of 2. T punctuates after μόνον but not after πλῆ-θος. Byzantine scribes did not care much about small discrepancies of this sort. (6) T: α - γι - - ῶν; C = D.
e- fg g·

HYMN 7.

D f. 46; T f. 51; C f. 63b; Men. p. 11; Dox. p 173.
Mode II. β From g. Finalis e.

Intonation in C:



(1) Variant in D: ο χο-ρος των α-γι-; T: ο χο-ρος. (2) fin.
g ga a- a g· g· a b b-
The notes form a conventional phrase d g c′ a b- a g g. Also in line 5.

(3) The order of neumes in Man. I is: δε - - ξα - - με - νη; Man. II
d′-c′ b c′-b a c′· b a

has a Gorgosyntheton and probably reads δε - - ξα -; T: δε - ε -
c′-d′ c′ b a b- c′d′

ε - ξα - με - νη ευ-. ‖ C has a dot at αὐτῶν. ‖ No dot after this line in
c′b a b· a g a
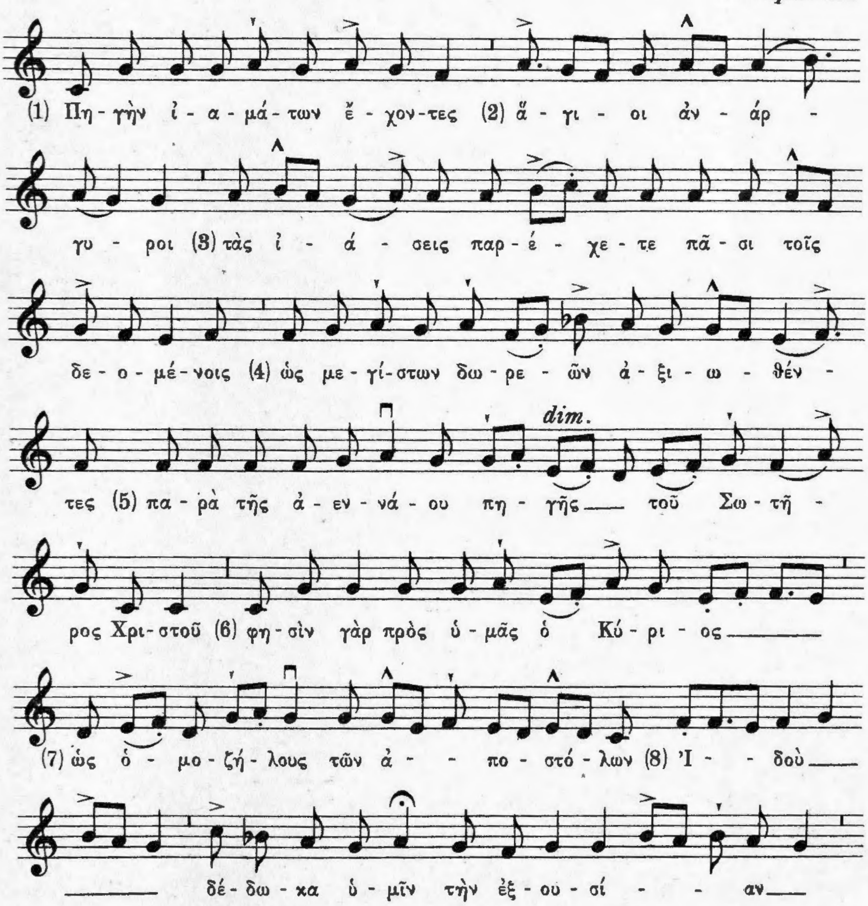
D while the punctuation in T is uncertain. (4) fin. T: -σε. In D
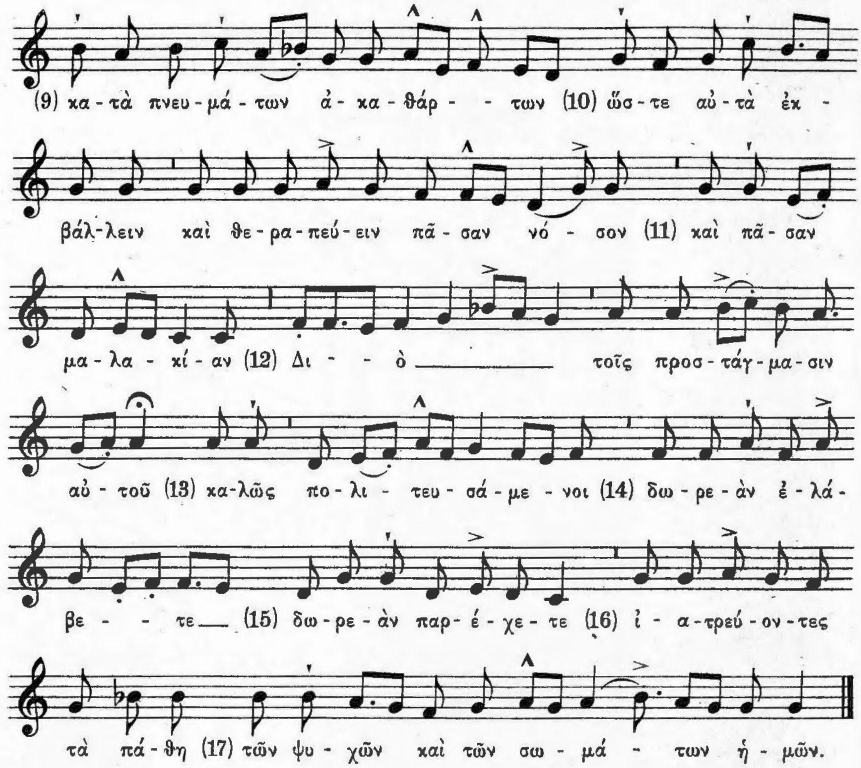
the signs should be divided thus: -σε δου--, as can be clearly seen in T. || D: ευωδιας. (5) Man. II: -λοι Χρι-; Man. I = T, but T
e f d
has the dot at the end of the line. (**6**) Before (ζω)ὴν there is an erasure and the signs /// ην are faintly visible. Evidently the scribe had misjudged the available space. (**6**) fin. τὴν om. Men.

HYMN 8.

D f. 46; T f. 52; C f. 64 b; Men. p. 11; Dox. p. 175.
Mode IV. δ From g. Finalis g.

Theophanes





In this Mode we often need b-flat to avoid the suggestion of an augmented fourth, for example in line 4 below.
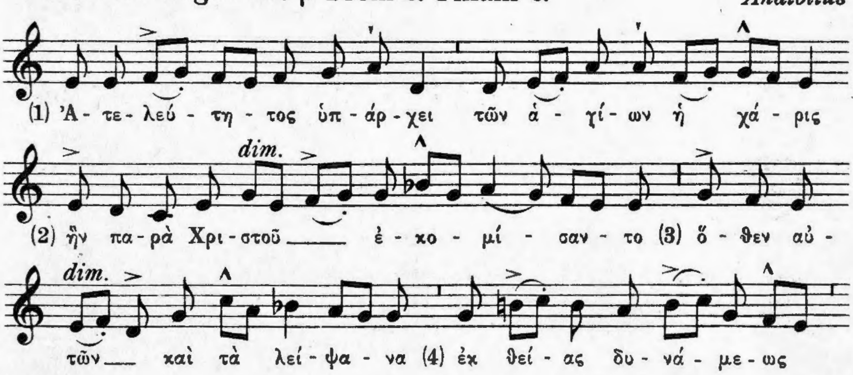
(1) C has the dot after ἔχοντες, but not D, nor T. (2) Read αν - αρ- with T; D has omitted the Oxeia. (4) T: δω - ρε - ὼν α- (g ef a g) ξι - ω - θεν - τες (f f·e d-ef f) (5) T: -τη - ρος (f-g a g·) (6) T: ο (κυριος) (f). (6)-(7) The signs are clearly divided in T: -ο ος· ὡς (7) T: -ζη - λους των (ab g- gef) α - πο - στο - λων (d e·d c- c) (8) δέδωκα Men. T; διδωμοι (for δίδωμι) D. || We should probably read with T: -σι ι - α - αν. D seems to have misplaced the Petaste. The Thematismus merely gives a summary indication of the group. It is not found in T nor in C. (9) -θαρ-, so clearly T. (10) D has a faint dot after ἐκβάλλειν, which impro-
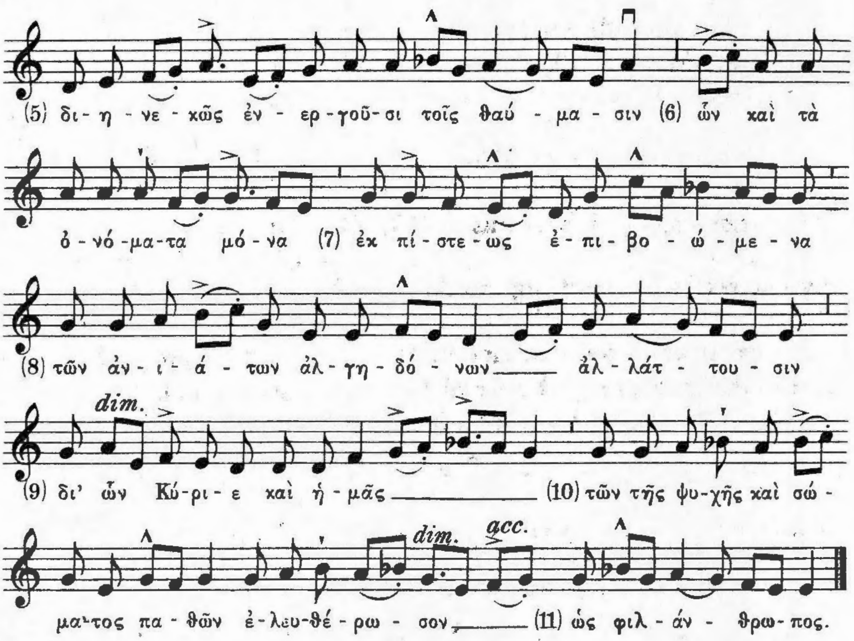
ves the sense, though Men. and T have none. T, but not D, punctuates after νόσον. (12) διό set to the usual ornamental figure and punctuated as a separate colon. Over -μα- b-natural because we are approaching a cadence in Mode I: g a-a. (12) fin. Read αυ-του with T, not -του which D has. (13) C: -σα-με-νοι is right. We
gf· e- f·
may correct D by omitting an Apostrophus and read -σα-με-νοι;
g- fe f·
this is an interrupted cadence in Mode II, and D probably made his mistake by quoting the usual formula a-gfee and forgot that the tune was a note too low. Man. II (if we make this correction) gives -νοι (14) δω-ρε-αν || The words in line 14 are mostly under
e f g a
the wrong neumes and the last Apostrophus belongs to line 15 (cf. lines 6—8). (16)-(17) fin. No dot in either MS || T: σω-μα-των; C:
b- ag-
πα-θη των ψυ-χων και των σω-μα-των.
b a- b c′ a·g f g ag a-b· g-

This hymn is sound in doctrine and dignified in statement, but, as usual with this author, lacking in imagination. The music is skilfully adopted to the words and the passages through Modes I and II afford variety.

HYMN 9.

D f. 46b; T f. 52; Men. p. 2; Dox. p. 165.
Mode II. Plagal. πλ. β From e. Finalis e. *Anatolius*





(**1**) Dot before τῶν in T. || D Man. II: -τος υπ-; T: -τη-τος υπ-
e g e e g

(**2**) D Man. II: χρι-στου; T: χρι-στου ου || T has the signatures
f g „ g g· efg
„
πλ. β (= e) before line 3 and β (= g) after line 3. (**4**) Read with T δυ-να-, not -να- as D; Dr. Stöhr very kindly collated this passage
bc′
for me in Vatopedi 1499 (called U by Wellesz), which has δυ-να- otherwise agreeing with D. (**4**)-(**5**) T: continues thus: -με-ως·
g ef
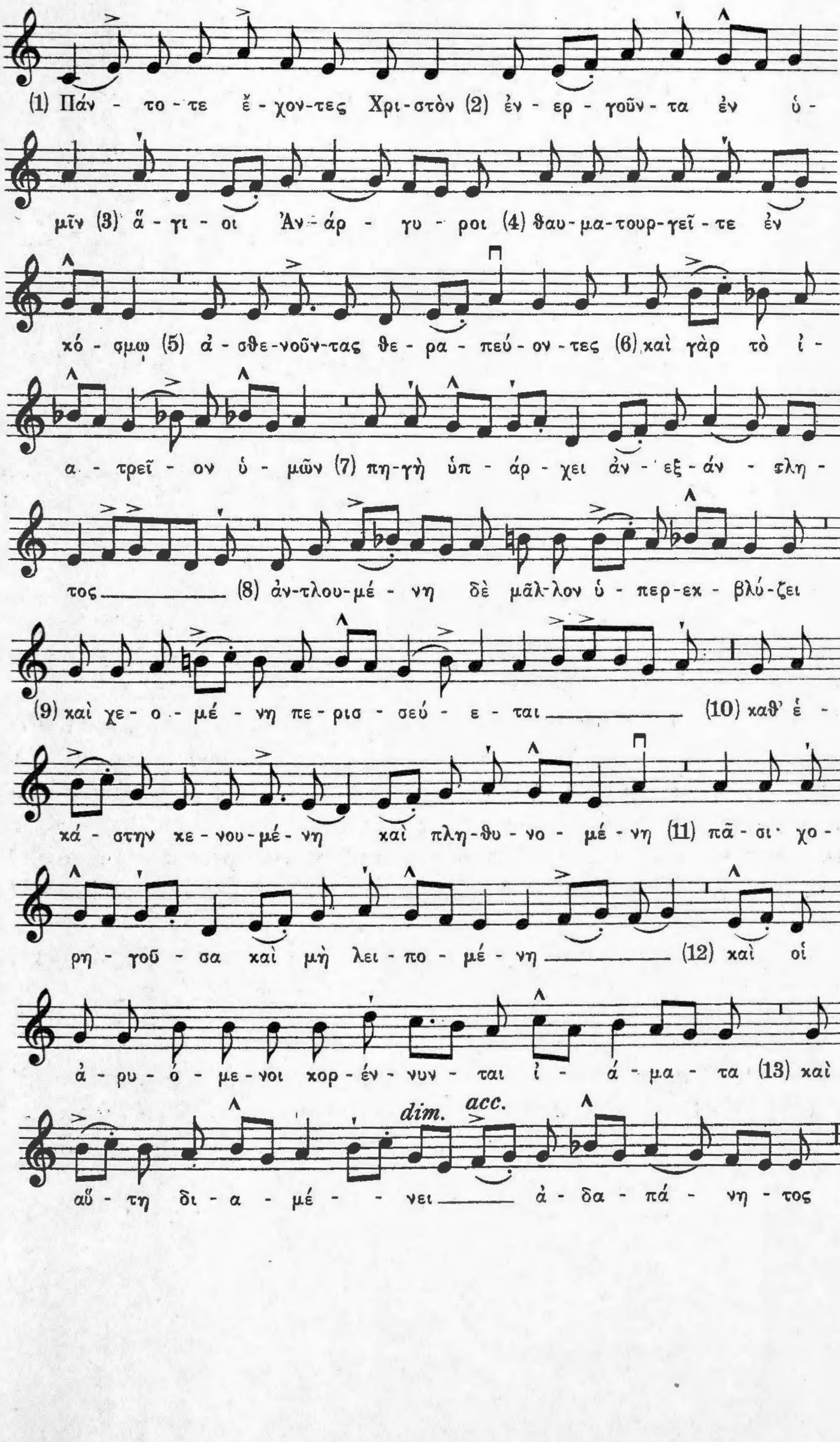
δι- (**5**) T: νε-κως. (**6**) fin. Dot T, Men. (**9**) T: ων. (**10**) T:
d f a· g·e
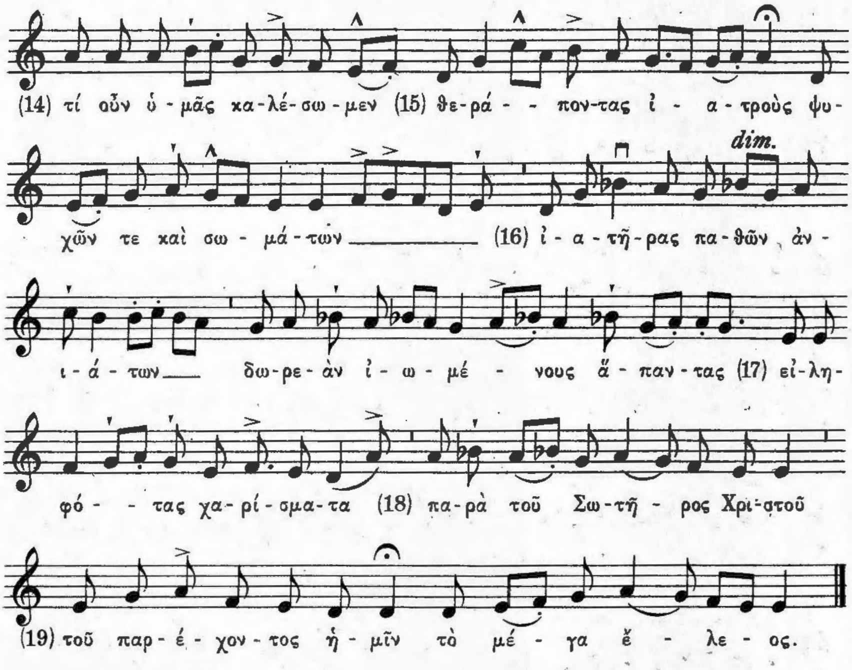
-τος πα- || T: -σον no Gorgon.
ef af

The b-natural has been assumed in several places where there seems to be a transition into the Authentic Mode, and also where c′ is the next note.

HYMN 10.

D f. 46 b; T f. 52 b; C f. 65; Men. p. 3; Dox. p. 169.
Mode II. Plagal. (See below). From d. Finalis e.





Signature in T: πλ. β . So also C. In D the signature has faded; but from the agreement of the opening bars, there is no doubt that the same was intended—a form so far unexampled in this Mode. How the signature comes to mean d is unexplained; but a good many Intonations were so stereotyped that a comma might turn into an interval-sign and vice versa. This has been proved by our earlier investigations (*B. S. A.* 26, 1923-5, 78—85). In a case like the present, the proper initial note can only be found by the internal evidence of the rest of the hymn, which is fortunately clear in all three MSS at this point.

(1) D Man. II: -το-τε ε-; T: παν-το-τε ε- (2) D Man. II:
e f a c-d e e f g a
υ-μιν; T = D. (3) fin. The signature is clearer in T: β ι ι. Both
g a a- e f g a-
MSS add a confirmatory Ison over θαυ-. (4) fin. Signature πλ. β′ with a needless confirmatory Ison. (5) θεραπεύοντες Men.; θεραπευεται (for -τε) D, T. (5) fin. Signature of Mode II = g, also in T.

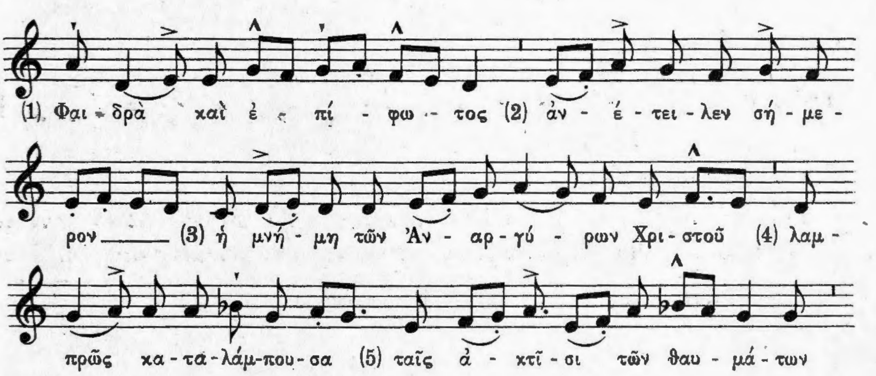
(6) T: ι - α - τρει - ον (7)-(8) T: - τος . . . . . αν- (9) We read
à b·a g-c′ a fg f d ef d
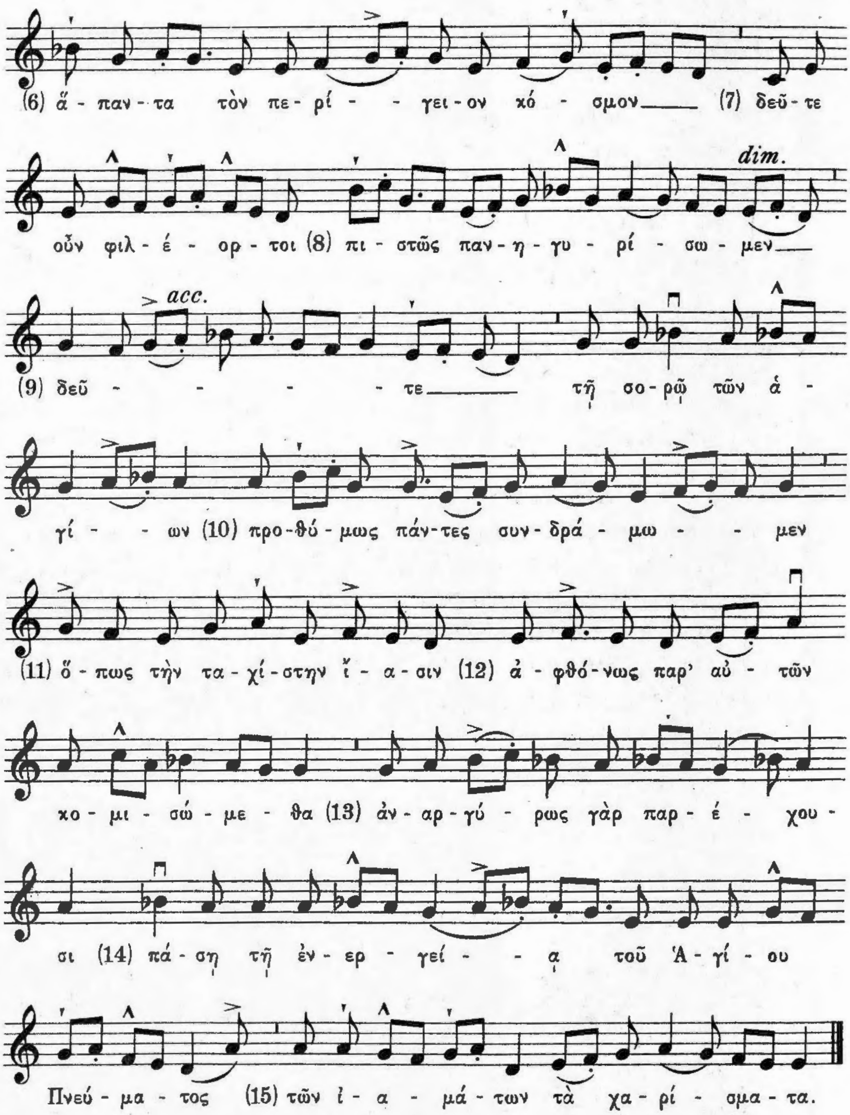
b♮ in this line, on the ground that the end suggests Mode I. (10)-(11) T has dots after κινουμένη and χορηγοῦσα and an obscure signature before πᾶσι, probably the same as in line 2. The neumes in D are badly crowded and misplaced. (12) Here b♮ is again good, as we reach the upper part of the scale and a cadence suggestive of Mode II. (13) The order, which is clear in T, is: δια-με - νει α - δα-; D has no Klasma but a Gorgon over the Oxeia (accelerando) and no punctuation-dot. (16) The signs are: αν-ι-α-των· δωρ-; the Ison is clear in T. (17) Men. has a comma before χαρίσματα against the sense and against both our MSS. (18) T: σω-τη-ρος χρι-στου. D has carelessly run two Apostrophi together.

In spite of its length this hymn is simple, and indeed commonplace, both in the words, which merely reecho the imagery and phrases already used by other hymnodists for the day, and in the music, which is made up of the most familiar material (See the section on the Modes at the end of this book). The only trace of originality is in the references to Mode I or I Plagal in lines 1, 9, 15, 16, 17 and 19. These perhaps were heralded by the unusual Intonation.

HYMN 11.

D f. 47; T f. 53; C f. 65 b; Men. *deest.*
Mode II. Plagal. πλ. β From g. Finalis e.





This hymn is not in the Menaeum, though all our MSS have it. (3) The first sign, Apostrophus, as usual, is not clearly divided from the group at the end of line 2, but T has the proper separation: μνη-μη ||
d d

T: Χρι-στου. Interrupted cadence in Mode II Plagal. (6) T: -ον κο-
e f· f· e d-ef
σμον. (8) The order is: πι - στως; T: πι-στως παν- (9) The
efed bc′ g· ef
Thematismus Eso was probably added by Man. II and may describe any group ending with two descending seconds, though it usually accompanies one like g- a- c′ b a-. (10) fin. T: προσ - δρα - μω - μεν
e-fg g-
(12) D: παρ' αυτου.
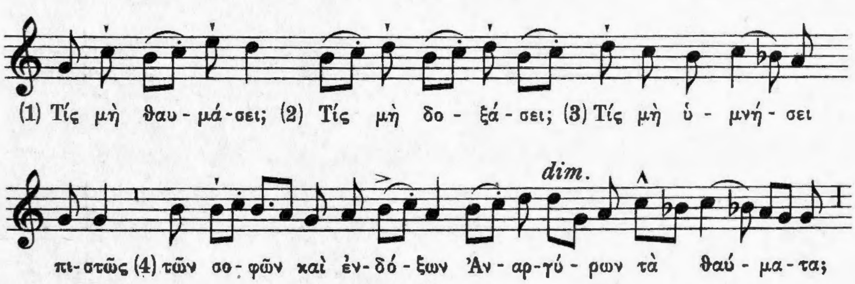
It will be seen that δεῦτε in line 9 is expanded to form a full versicle, so that, with our punctuation, we have the normal number of sixteen lines. But the MSS are very haphazard in the divisions and even the composers often disregard them. We have generally followed T where the Menaeum gives no guidance, but have marked off lines 8 and 12 against both these MSS but in agreement with C. There are no other differences of any importance in the latter.
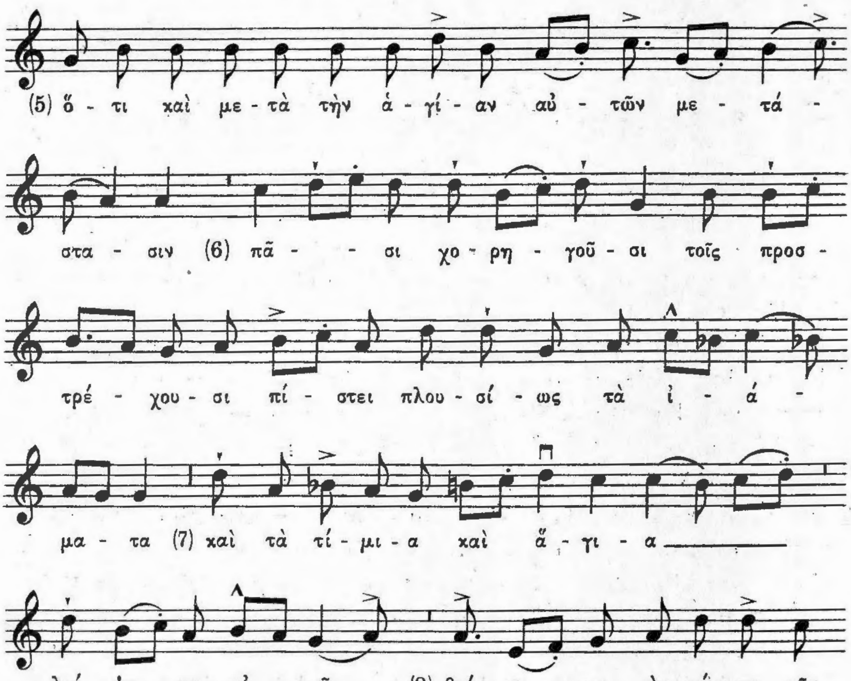
This hymn like No. 10 has strong suggestions of the First Plagal Mode, many phrases ending on d. The words are fairly simple and may (especially in lines 7—9) be imitated from Casia's hymn for the Martyrs of Edessa (15 November). The word δεῦτε is often set ornamentally. The music uses plenty of stereotyped phrases, but is, on the whole, vigorous and straightforward, especially in lines 11 and 12.
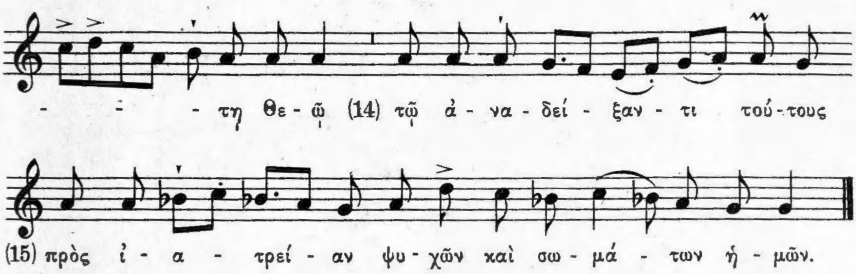
HYMN 12.

D f. 47 b; T f. 53; C f. 66; Men. p. 11.

Mode IV. Plagal. πλ. δ From g. Finalis g.




(5) ὅ - τι καὶ με - τὰ τὴν ἁ - γί - αν αὐ - τῶν με - τά -
στα - σιν (6) πᾶ - - σι χο - ρη - γοῦ - σι τοῖς προσ -
τρέ - χου - σι πί - στει πλου - σί - ως τὰ ἰ - ά -
μα - τα (7) καὶ τὰ τί - μι - α καὶ ἅ - γι - α
λεί - ψα - να αὐ - τῶν (8) βρύ - ου - σιν τὴν χά - ριν τῶν
dim.
ἰ - ά - σε - ων (9) ὢ δυ - ὰς ἁ - γί - α
dim.
(10) ὢ τί - μι - αι χά - ραι (11) ὢ σο - φί - α καὶ δό - ξα
(12) τῆς ἐκ Θε - οῦ δο - θεί - σης ὑ - μῖν χά - ρι - τος
(13) δι - ὸ ὕ - μνοις χρά - ζω - μεν τῷ εὐ - ερ - γέ -



As the Fourth Plagal is the highest of the Plagal Modes and uses mainly the upper part of the scale, is seems proper to allow b-natural (h) in phrases like b c′ d′ g or b c′ c′ b, but to resume b-flat on the approach of a cadence on g (thus c′ b♭ c′ b♭ a g g or a b♭ a g), or when an excursion is made into the lower part of the scale.

(3) T and C: τις μη υ-μνη-; D is wrong; probably the Oxeia
d′ g a c′-b
over τις was meant to replace the Petaste, not as an addition to it. So delete one or other. (6) C has dots after χορηγοῦσι and πίστει. || πίστει om. Men. || The order in D is: τα ι - α- as T and C clearly show. (7) Our punctuation follows C. (9) The order in D is: ω — δυ-ας α-γι-α (10) ω τι - μι - αι κα - ραι. The crowded writing is most vexatious in D. (10) init. The Homoion in C indicates repetition or free imitation. (13) T: ευ-ερ-γε-τη || The Kylisma
g a b-c′· b a-
is rare except at the very end of a phrase. || κράζωμεν] ᾄσωμεν Men.

(15) T: εις ι-α-τρει-αν ψυ-χων και σω-.
c′ c′ c′d′ c′· b a d′ d′ g a

This hymn, like the last, is straightforward and rather popular in style. Middle cadences in the Fourth Plagal are made on a and d besides g itself.
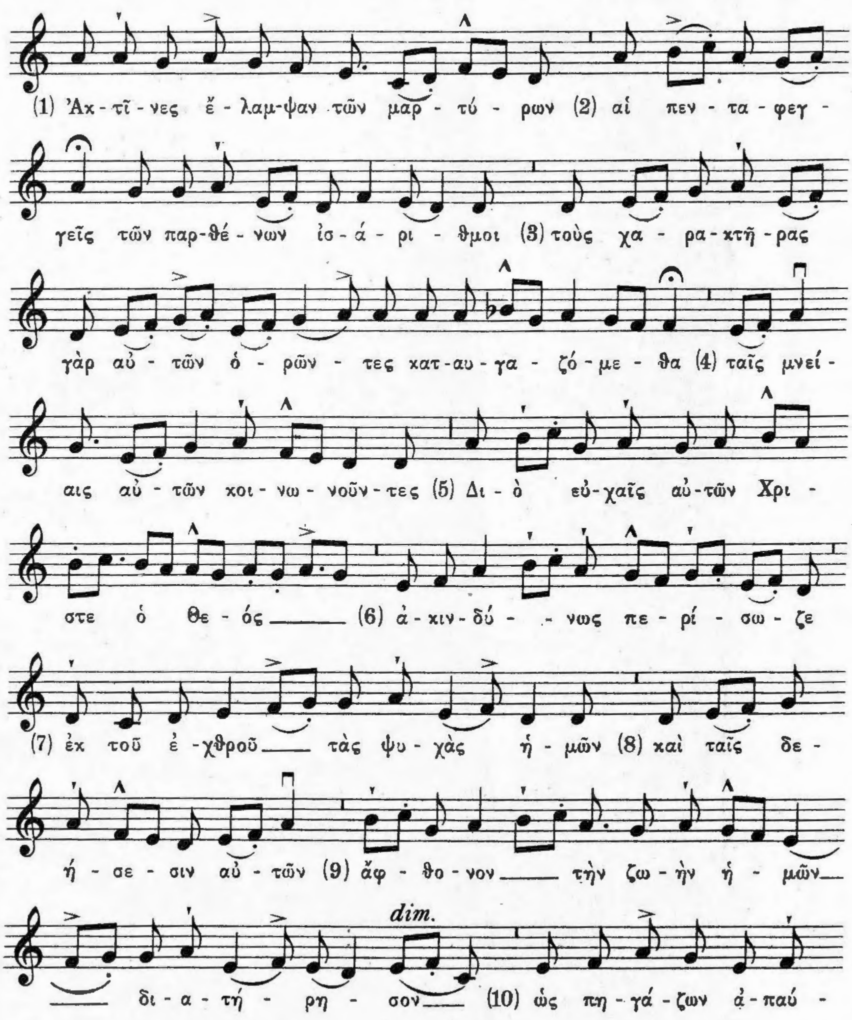
November 2.
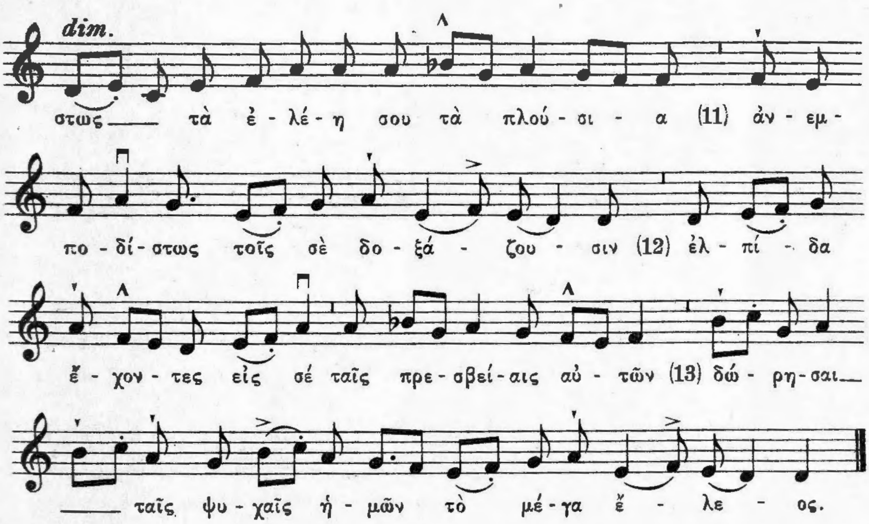
Saints Acindinus, Pegasius, Aphthonius, Elpidephorus and Anempodistus.

HYMN 13.

D f. 48; T f. 53 b; C f. 66 b; Men. *deest.*

Mode I. ἀ From a. Finalis d.





This hymn, though simple and regular, is carelessly written in D; so that the proper order of neumes can only be seen by a laborious collation with T.

(2)-(3) T has a dot before τῶν and also in line 3 after αὐτῶν. || T: -ρι-θμοι πλ.α′ || T: αυτων (3) fin. T has signature of Barys. (5)-(6) T:
d- d (=d) a·

χρι - στε ο θε - ος α-. . . . πε - ρι - σω - ζε (7) T: η - μων (10) T:
b-c′· b a- g aga· e fe d

-ζων α- || T has a dot before τὰ || T: ε-λε-η σου τα πλου-σι-α
g·f e f g a a bg a- gff·

(βαούς = f); D is confused but intended to read thus: τα ε-λε-η σου
e f a a a

τα κτλ. (12) The signature in T is confused; C seems to read α
bg (=abc′)
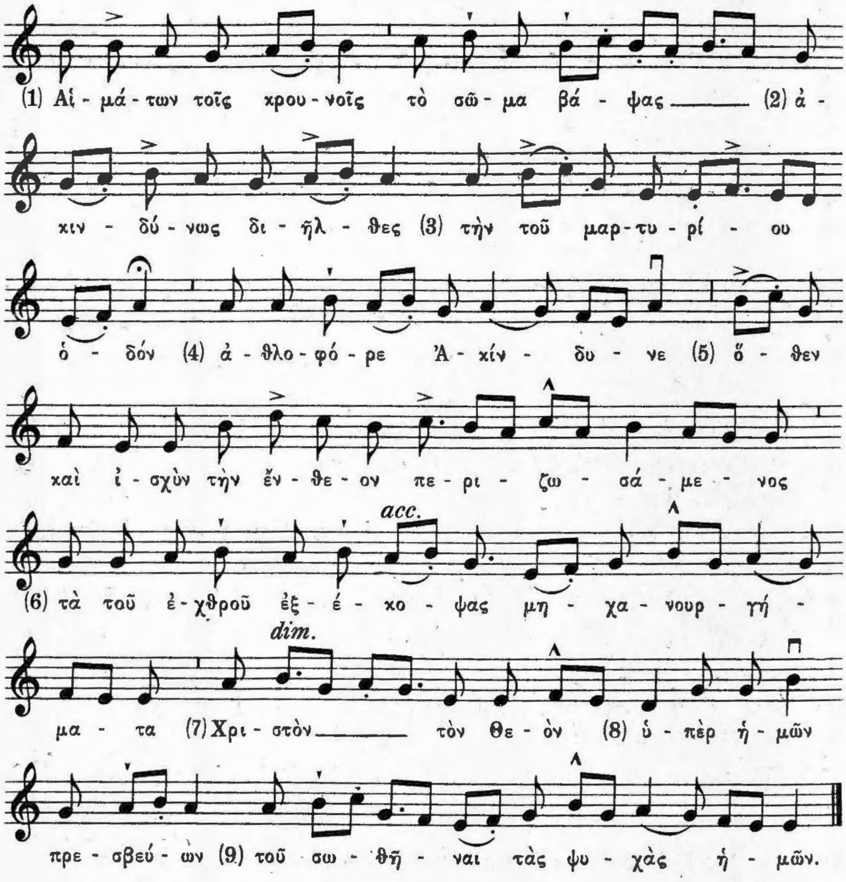
the last two notes being confirmatory. (13) T: -μων το.
g· ef

Observe the play upon the Saints' names in lines 6, 9 and 10. A more elaborate use of this device is in Casia's hymn for the 13th December (cf. *Byz. Zeitschr.* 20, 1911, 425 and 431).

HYMN 14.

D f. 48; T f. 54; Men. p. 19.
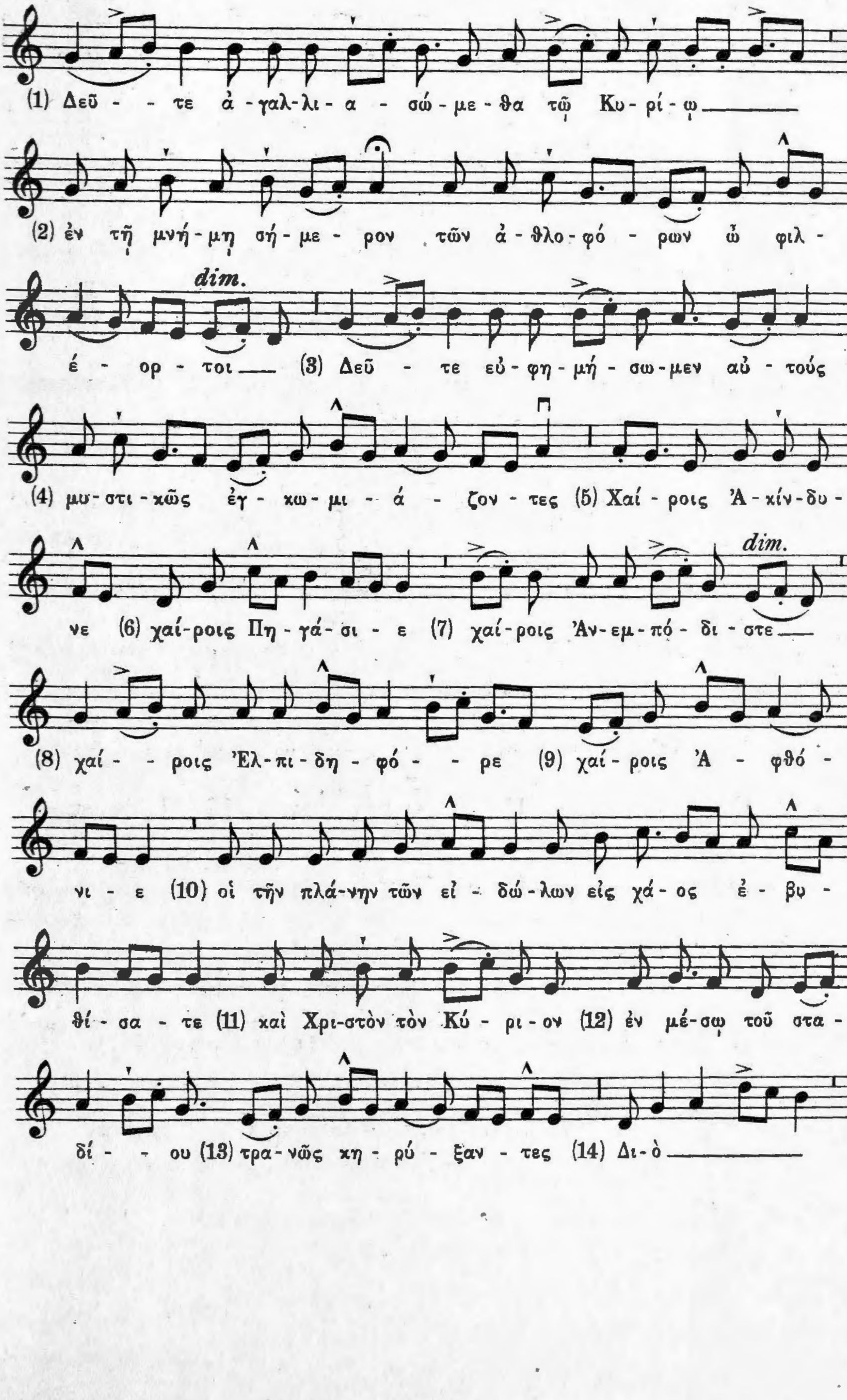
Mode II. β From b. Finalis e.
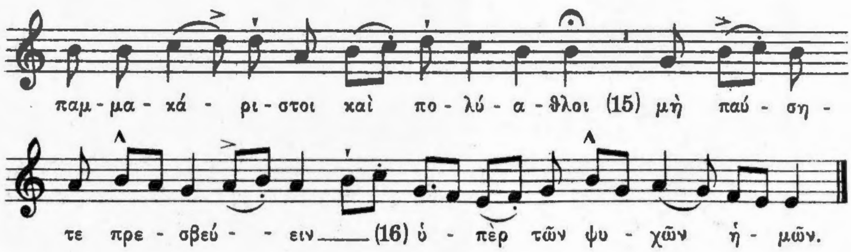


(1) T punctuates after κρουνοῖς, but neither MS does so after βάψας. || T: το σω - μα βα - ψας (b c′d′ a d′ bc′ba) (2) α-κιν-δυ-νως (g a b a·) (5) T has a dot after ἰσχύν. (6) No Gorgon in T. (7) Men.: Χριστῷ τῷ Θεῷ. (7)-(8) T: τον Θε-ον υ-. (f· e f· d) (8)-(9) T: -σβευ-ων του σω-θη-ναι. (b a- a bc′ g· ef)

HYMN 15.

D f. 48; T f. 54; C f. 67; Men. p. 13.
Mode II. ,,β From g. Finalis e.
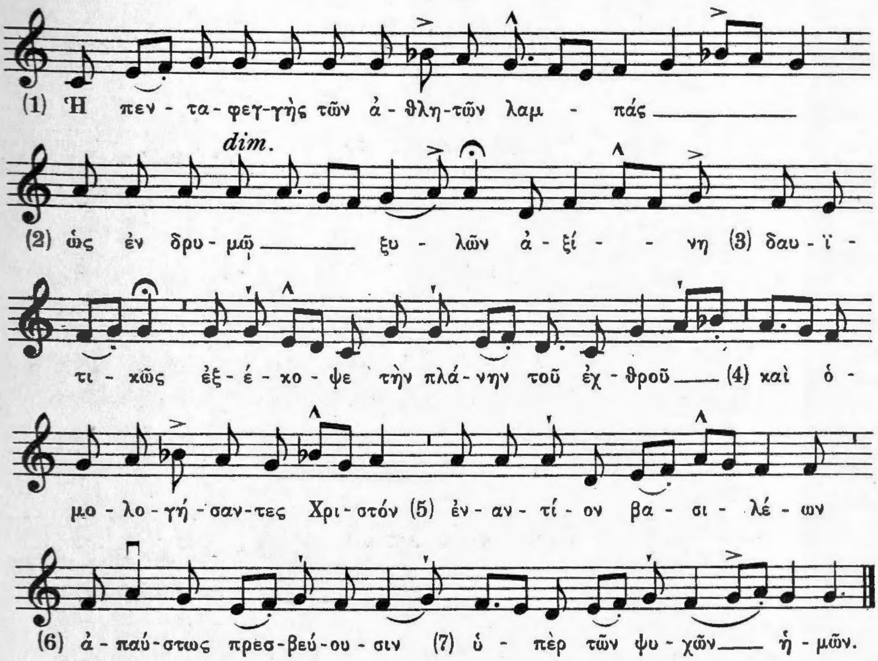




Intonation in C: νε - - νε - - ν⟨ε⟩ α νες. (1) T: - α - σω - με - θα
g-ab ba b a g- bc′ b a· ga
τω κυ - ρι - ω . In neither MS does the composer respect the accent
bc′a c′ bc′ba
on ἀγαλλιασώμεθα. (2) T punctuates after σήμερον || T: - θλο - φο -
bc′ g·
ρων. (3) Read in D: Δευ - τε ευ - φη - μη - σω - not ; the neumes
ef
are crowded and confused; our reading agrees with clear text of T. ||
T: αυ - τους. (4) μυ - στι - κως εγ - ; over - στι - T Man. II = D
g a- a bc′ g· ef
(5) T: - ροις α - κιν - δυ - νε. No dot in D. (8) Ελπιδηφορε codd.;
ef g g f . e·
'Ελπιδηφόρῳ Men. (10) Read των; T has the equivalent reading πλα - νην των || T has the participle βυθισαντες; so Men. which has οἱ instead of οἳ. The music is not affected; but we must read - βυ - not in D; T has (11) T: κυ - ρι - - ον (12) T: εν με - σῳ
bc′ gf· e e f· e
του || Neumes, crowded in D, are divided thus: στα - δι - ου; so also
d
T. Neither MS has a dot after this line. (14) Read in D: δι - ο etc., not , so T. || D reads πολλοι αθλοι, misunderstanding the sense, as often. (15) fin. D reads: - σβευ - ων. (16) υ - περ; T: υ - περ.
g· ef
Below read ψυ - not (a common mistake in D); T has ψυ -.

HYMN 16.

D f. 48 b; T f. 54 b; C f. 67 b; Men. p. 19.

Mode IV. δ From g. Finalis g.



Intonation in C: α - γι - ι - α - α - α - α. (1) Read in D λαμ-
g- e-f e d c- d e f g- (accel.)

(not) with C; T: || Observe that the accent of ἀθλητῶν
g· e

is reversed by the composer. (2) T has a dot after ξύλων but no other until after ἐχθροῦ. C has a signature (probably by Man. II) after ἐξέκοψαν; otherwise no punctuation from λαμπας to χριστον (line 4). In this tangle of mixed metaphors the scribes can have had little notion where the clauses ended. (3) Men. has ἐξέκοψε. (5) Read εναντι-ον with T and C; D is obscure. || T has signature of Barys (= f) after this line; but C Man. II (as often) has a wrong signature.

(7) Omit one Apostrophus over υ(περ); so C; T: υ - περ || The end
f d
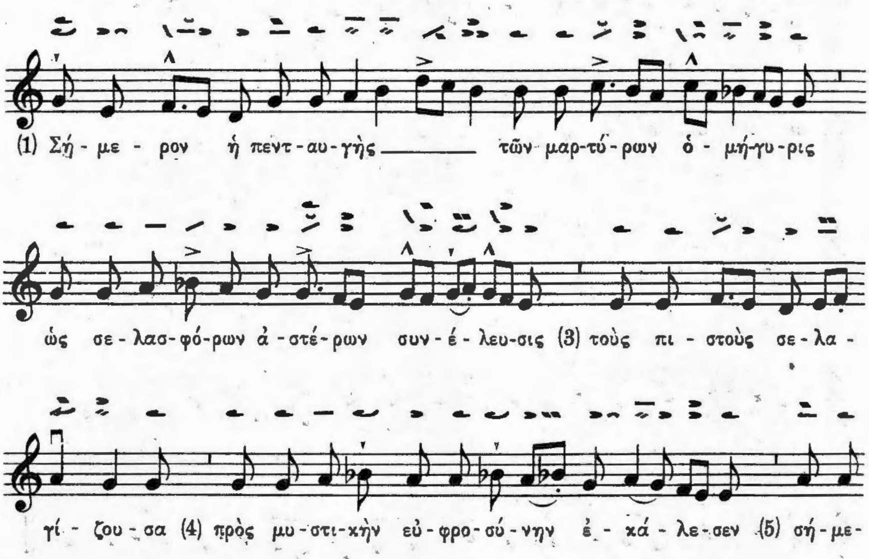
is illegible in D. Read with T and C: -χων η-μων the usual formula.
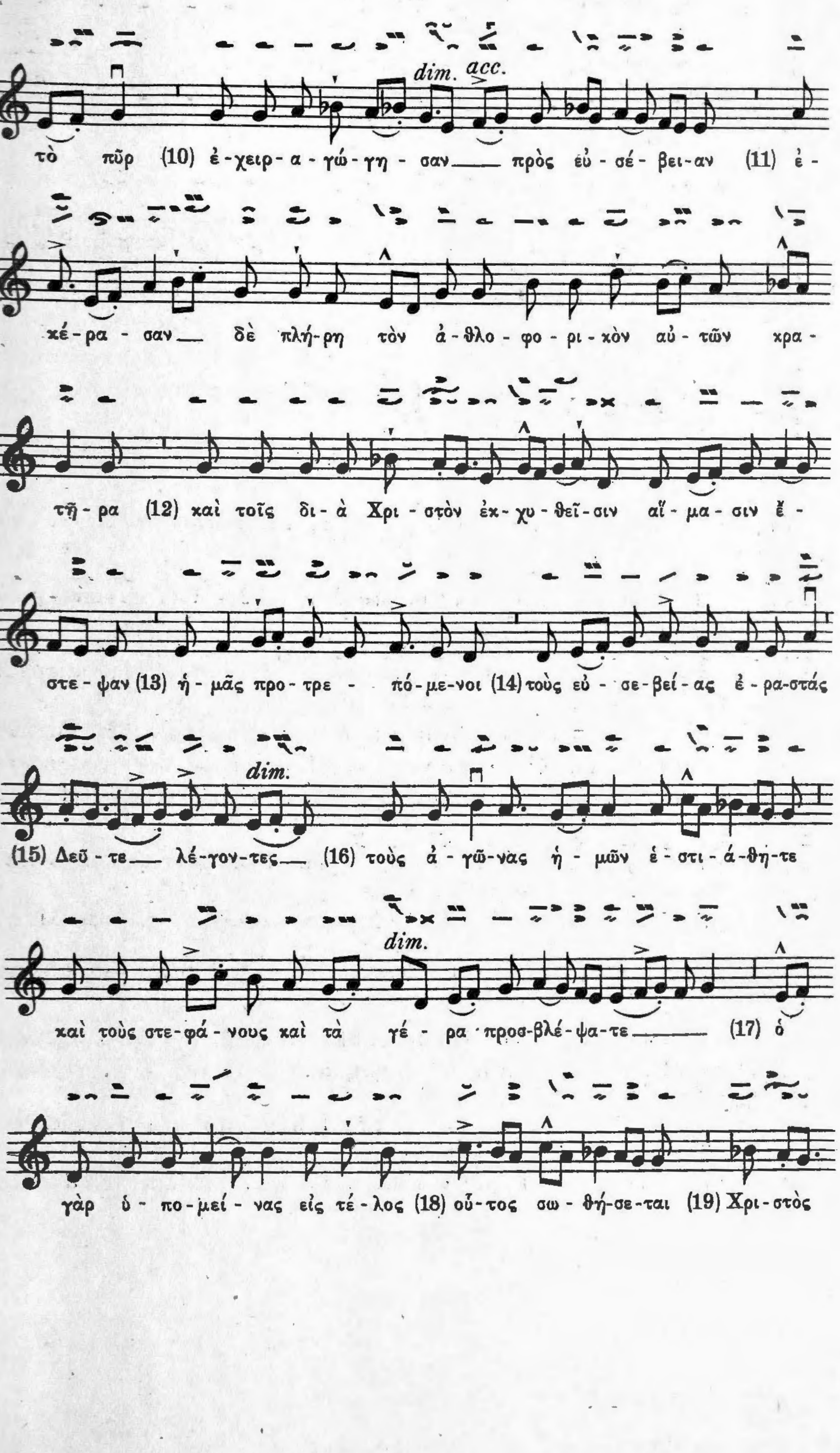
HYMN 17.
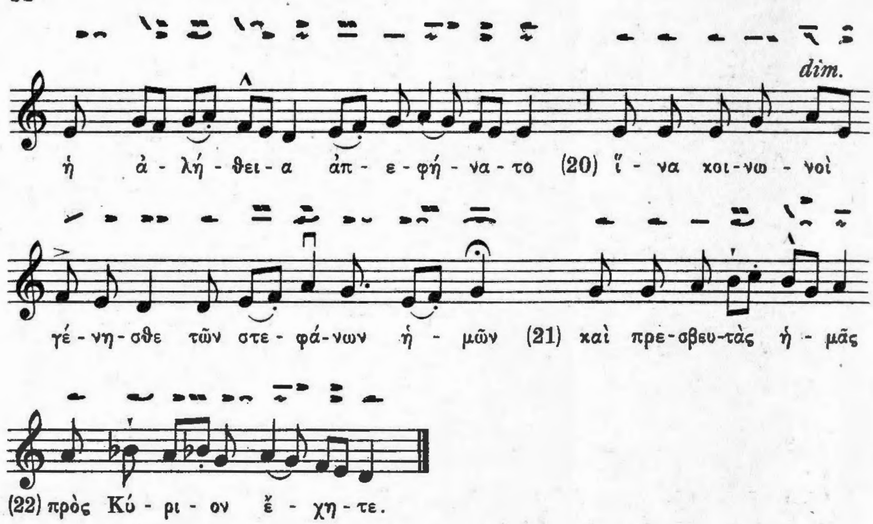
D f. 48 b; T f. 54 b; C f. 68; Men. p. 12.

Mode II. Plagal. πλ. β From g. Finalis e.

Antonius




dim. acc.
τὸ πῦρ (10) ἐ-χειρ-α-γώ-γη-σαν πρὸς εὐ-σέ-βει-αν (11) ἐ-
κέ-ρα-σαν δὲ πλή-ρη τὸν ἀ-θλο-φο-ρι-κὸν αὐ-τῶν κρα-
τῆ-ρα (12) καὶ τοῖς δι-ὰ Χρι-στὸν ἐκ-χυ-θεῖ-σιν αἵ-μα-σιν ἔ-
στε-ψαν (13) ἡ-μᾶς προ-τρε-πό-με-νοι (14) τοὺς εὐ-σε-βεί-ας ἐ-ρα-στάς
dim.
(15) Δεῦ-τε λέ-γον-τες (16) τοὺς ἀ-γῶ-νας ἡ-μῶν ἐ-στι-ά-θη-τε
dim.
καὶ τοὺς στε-φά-νους καὶ τὰ γέ-ρα προσ-βλέ-ψα-τε (17) ὁ
γὰρ ὑ-πο-μεί-νας εἰς τέ-λος (18) οὗ-τος σω-θή-σε-ται (19) Χρι-στὸς



Signature illegible in D but clear in T. Intonation in C: νε - ε - α - νες
e g f e-fg
(1) T and C have a dot before τῶν. (2)-(3) T: α-στε-ρων
g f· e
συν - ε - λευ - σις τοις (read—) ; C: -ε-λευ-σις (πλ.β') τοις; the medial
g a fe d- e ; g a fe d- (=e) e
signature in C (as often) confirms the *next* progression. (5) In the phrase called Seisma (over γαρ) the Hyporrhoe loses its interval-value. The neumes are badly crowded in D but clear in T: C:
ση - με - ρο - ον γα - α - - - α - α - αρ (The Ison over ση- in Man.
a a b·a a·gfg- b· a- f g- e-fg
II confirms the signature, = a). || Σημερον codd.; οὗτοι καὶ Men.
(6) οι codd.; ὡς Men. (7) T: περ - σι - κων καθ-
a b
(8) ἡλίῳ] D is illegible; we follow C. (10) C: προς; obscure in D. (11) T agrees with D up to the last syllable of πλήρη and is clear; T then has:
πλη - ρης (sic) τον α - θλο - φο - ρι-
g ef d g g a b
(12) T has a dot after ἐκχυθεῖσιν but not C nor D. (14) T and C have a dot after this line. (16) T:

αγωνας η - μων || D: προβλεψατε || This line is impossibly long in the
ef a-

Menaeum; but, as already explained, its numeration is only given for convenience of reference, and the singing should follow the punctuation of the MSS. (19) T: η α-λη-θει-α; C = D. (20) T: κοι-
ef g a fe d-

νω-νοι γε-; C = D. || The dots after lines 20 and 21 are in T and C.
e g·e f
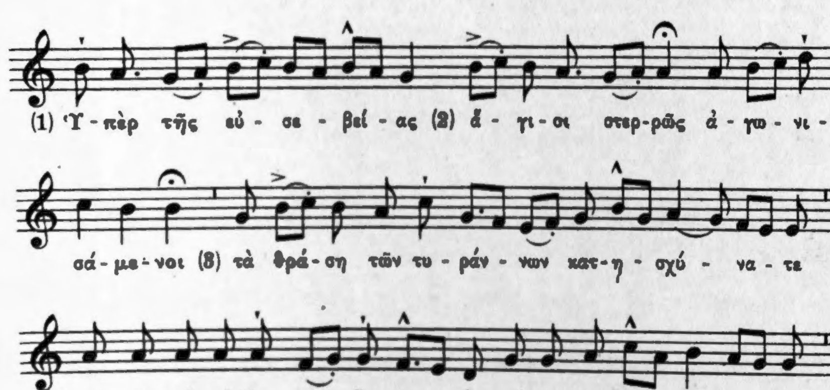
This hymn, in spite of its pompous beginning, shows more originality of treatment than we usually find and gives a most welcome variation of the ordinary conclusion. The music is on conventional lines and illustrates the general agreement between the three manuscripts, the differences being of slight importance. The date of the hymnwright, Antonius of Larissa, is apparently unknown. A Canon for May 15 is also ascribed to him.
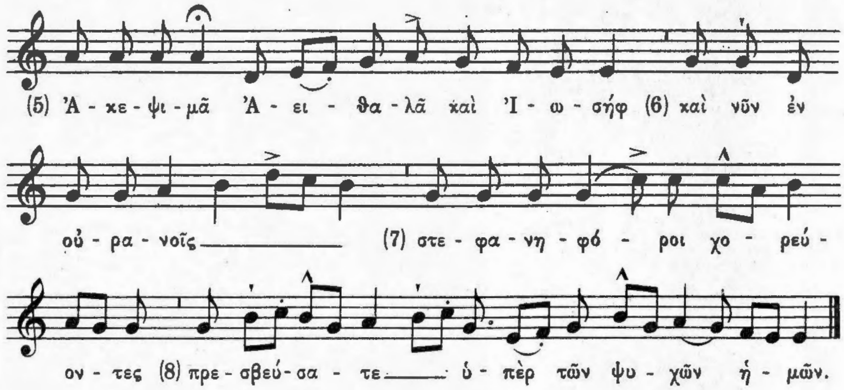
November 3.

Saints Acepsimas, Joseph and Aeithalas.

HYMN 18.

D f. 49; T f. 55; C f. 68 b; Men. *deest.*
Mode II. β From b. Finalis e.
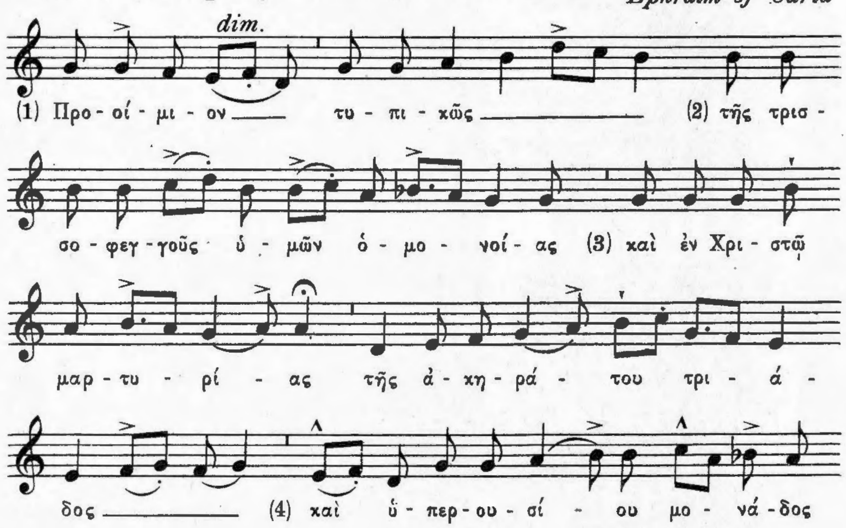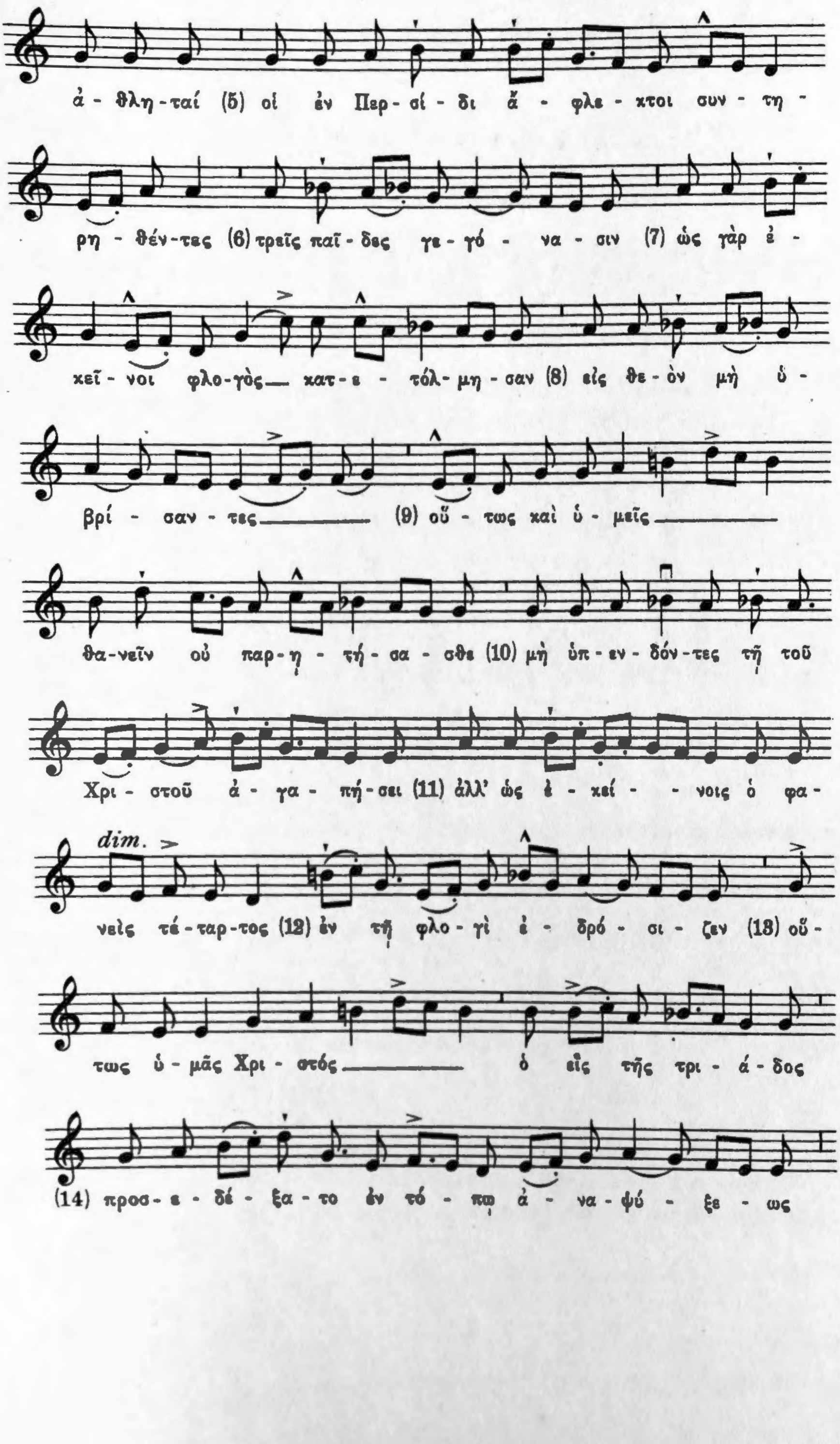




(1) T: ευ - σε - βειας bc′ a (3) T: τυ - ραν - νων bc′ g· ef (5) T: ακε - ψι - μα a a α - ει - g· ef (8) The order is clearer in T, thus: υ - περ των ψυ - χων η - μων

HYMN 19.

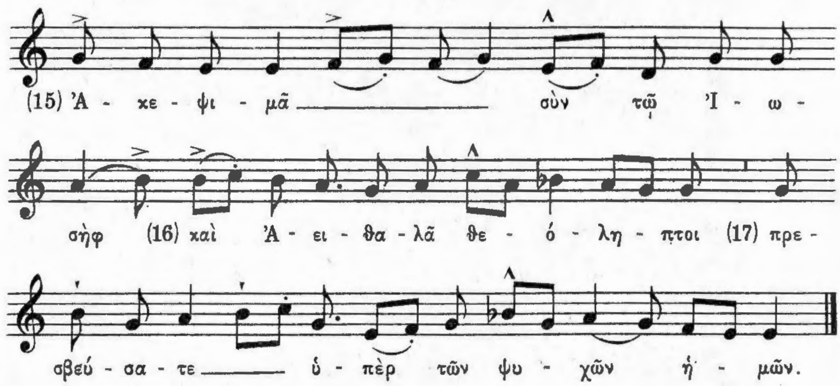
D f. 49 b; T f. 55 b; C f. 69; Men. p. 21.

Mode II. Plagal. β From g. Finalis e. *Ephraim of Caria*





ἀ - θλη - ταί (5) οἱ ἐν Περ - σί - δι ἄ - φλε - κτοι συν - τη -
ρη - θέν - τες (6) τρεῖς παῖ - δες γε - γό - να - σιν (7) ὡς γὰρ ἐ -
κεῖ - νοι φλο - γὸς κατ - ε - τόλ - μη - σαν (8) εἰς θε - ὸν μὴ ὑ -
βρί - σαν - τες (9) οὕ - τως καὶ ὑ - μεῖς
θα - νεῖν οὐ παρ - η - τή - σα - σθε (10) μὴ ὑπ - εν - δόν - τες τῇ τοῦ
Χρι - στοῦ ἀ - γα - πή - σει (11) ἀλλ' ὡς ἐ - κεί - νοις ὁ φα -
dim.
νεὶς τέ - ταρ - τος (12) ἐν τῇ φλο - γὶ ἐ - δρό - σι - ζεν (13) οὕ -
τως ὑ - μᾶς Χρι - στός ὁ εἷς τῆς τρι - ά - δος
(14) προσ - ε - δέ - ξα - το ἐν τό - πῳ ἀ - να - ψύ - ξε - ως



As often in Mode II Plagal, we find a good many transitions into the Authentic, where b-natural is required. This hymn contains an unusually full complement of stereotyped phrases and will be analysed in the account of the modes to be given later at the end of the book. Meanwhile we point out the chief differences between D and T.

(3) T: χρι - στω (3) fin. The phrase Thes-kai-apothes, here e-fg
a b

fg- is very common in this mode. The notes are clearer in T. (4) Read - σι - ου with T, not with D. (5) T: - φλε - κτοι δι - α - τη - ρη -
g e f·e d d- ef

θεν - τες (7) T: - τολ - μη - σαν (8) T: εις . . . . - βρι - σαν -, clear-
a b- g-a a a a-g fe

er division than in D. (10) T: α - γα - πη - σει, clearer than D.
bc′ g·f e- e

(11) T: φα - νεις (13) T: υ - μας χρι - || Read εις της, not ; T:
g a·e e efd g-

. In D the Ison was written as the tail of the Parakletike—not an uncommon mistake with this scribe. (14) T: εν το - ποις
e f· d

(15) T has a dot before σὺν. (16) T: και α - ει - θα - λα; C = D.
b a b a· ef a

Nothing is known about Ephraim of Caria, but it is conjectured that he lived in the 8th century.

November 6.
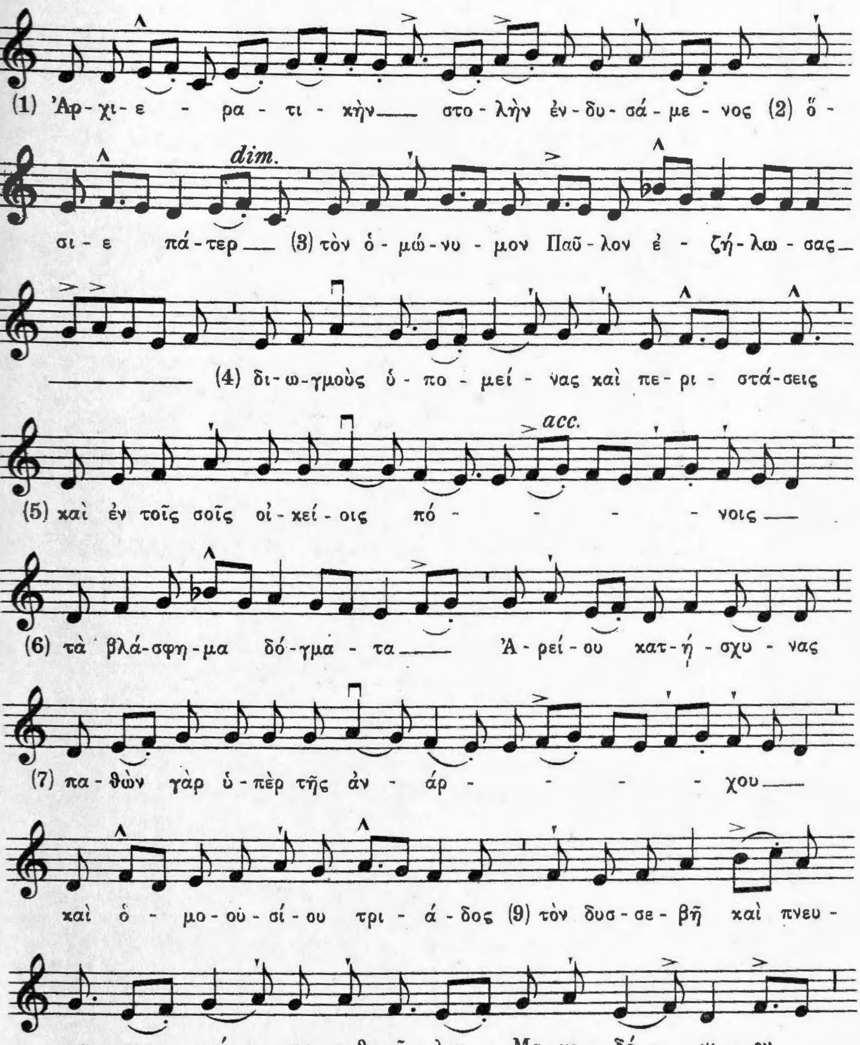
Saint Paul the Confessor.

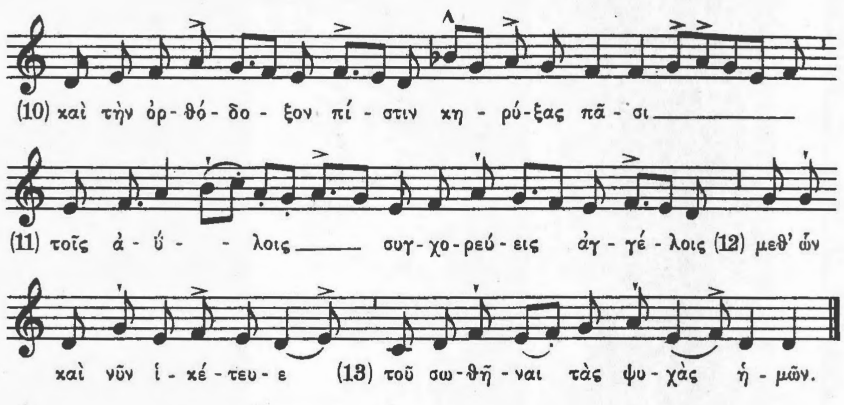
HYMN 20.

D f. 50; T f. 55 b; C f. 69 b; Men. p. 50.

Mode I. α̈ From d. Finalis d.

Germanus





Intonation in C: αν - α - να - α - νες. (1) C has a dot before στολὴν
a g f e· d-

but not before δοιε. (3) Cadence in Mode III Plagal (Barys), on approaching which we sing b-flat as usual. (4)-(5) C: και πε - ρι -
g a f·e

στα - σεις και εν . . . οικει - οις πο - ο - ο - ο - ο - νοις where how-
d- e·d c e a-g f- e- gfe f♯g f♯ e♭d-

ever the modulation-sign (marked red in T) is very likely due to a later hand. In D the Klasma (⌣) seems to be out of place and we should read κει - οις πο - ο- (6) Read δογμα - τα with C, not with D. We again read b-flat on nearing an interrupted cadence in Mode III Plagal. || C: κατ - η - σχυ - νας (πλ. α) || Codd.: κατησχυνας;
f- d- d (= d)

Men.: κατέβαλες. (7) C: της αν - α - α - α - α - αρ - χου - ου; T again
g a- f- e fg fe f♯g f♯ e♭d-

marks the modulation-sign red. (8) C: και ο - μο - || C has dots
d e f c e

after Τριάδος and δυσσεβῆ; in the latter place also α (= a). (9) D is somewhat confused but probably reads: - μα - χον καθ - ει - λες μα -;
g-a g a f· ef g

C: - ει - λες μα -; if D had καθ - ει - λες that would still be an equiva-
g· ef g
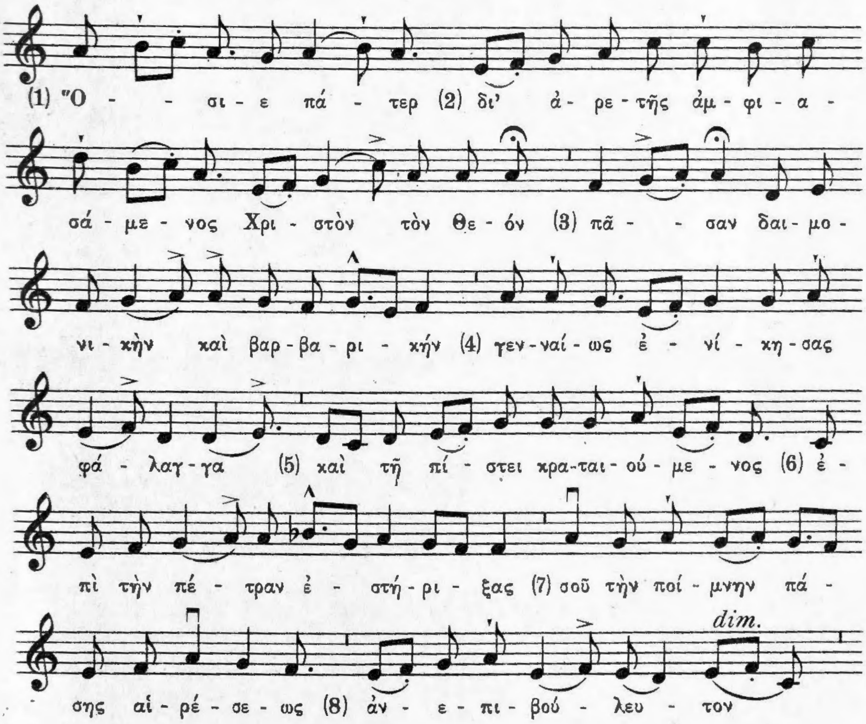
lent reading. (**9**) fin. Probably read -ον in D; C: -ον (**10**) C:
e·
και την ορ-θο-δο-ξον πι-στιν followed by α̋, confirmatory sign
c e f a g· e f·e d (=a) b
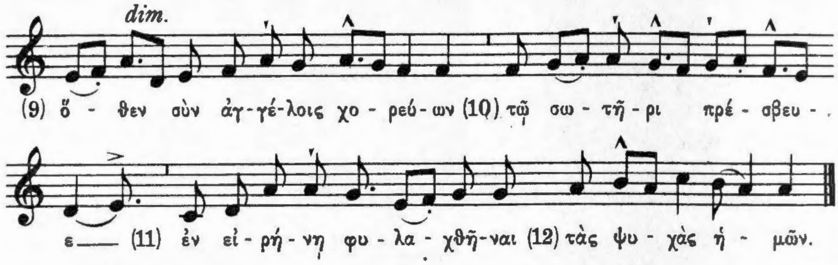
added to τρα(νωσας) (for κηρύξας). In D the reading is somewhat obscure; we give what seems the most likely. The Petaste over ορθο- is probably an alternative to the Oligon. (**11**) C: τοις α-υ-υ-λοις συν-
e f a-bc′aga· e
αυ-λι-ζει || Men. συναυλίζῃ || The signature in C after this line is
f a g·f
wrong. (**12**) C: μεθ' ων και νυν ι-κε-τευ-ε ε-
g a g g e f e d-ed e-cd

HYMN 21.

D f. 50; T f. 56; C f. 70; Men. *deest.*

Mode I. α̋ From a. Finalis a.





We have followed C in the division into versicles. (4) C: γεν-
a
ναι-ως ε - νι - (6)-(8) The composer has disregarded the logical
b a· ef g·
division of the words. C has no stop at αἱρέσεως. (8)-(9) C: -βου-

λευ-τον· ο - θεν συν αγ-. (10)-(11) T: (βαρ.) τω σω-τη-ρι πρε-
d- ef c e-fg a- d ef f ga a gf ga

..... (= T) ..... (read)
σβευ - ε· εν; C: τω σω - τη - ρι πρε - σβευ - - - ε· εν (12) C:
fe d-e·dc ef fe d-e c

-χας η - μων
b-c′· a- a
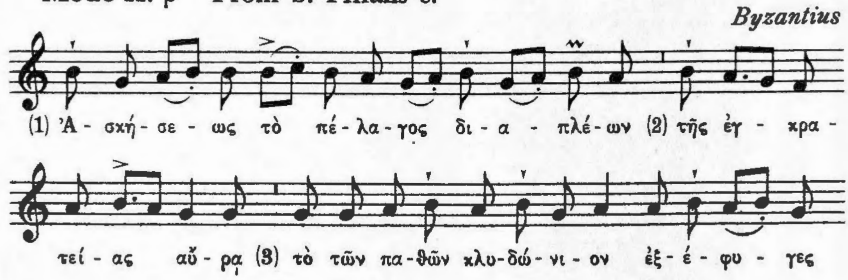
Examples of final cadences on a will be found in the Easter Canon (cf. *Laudate* June 1923 pp. 5—9) and in that for Advent (cf. *B. S. A.* 27, 1925—6, pp. 158—163), but in the Proper Hymns d is the usual end.
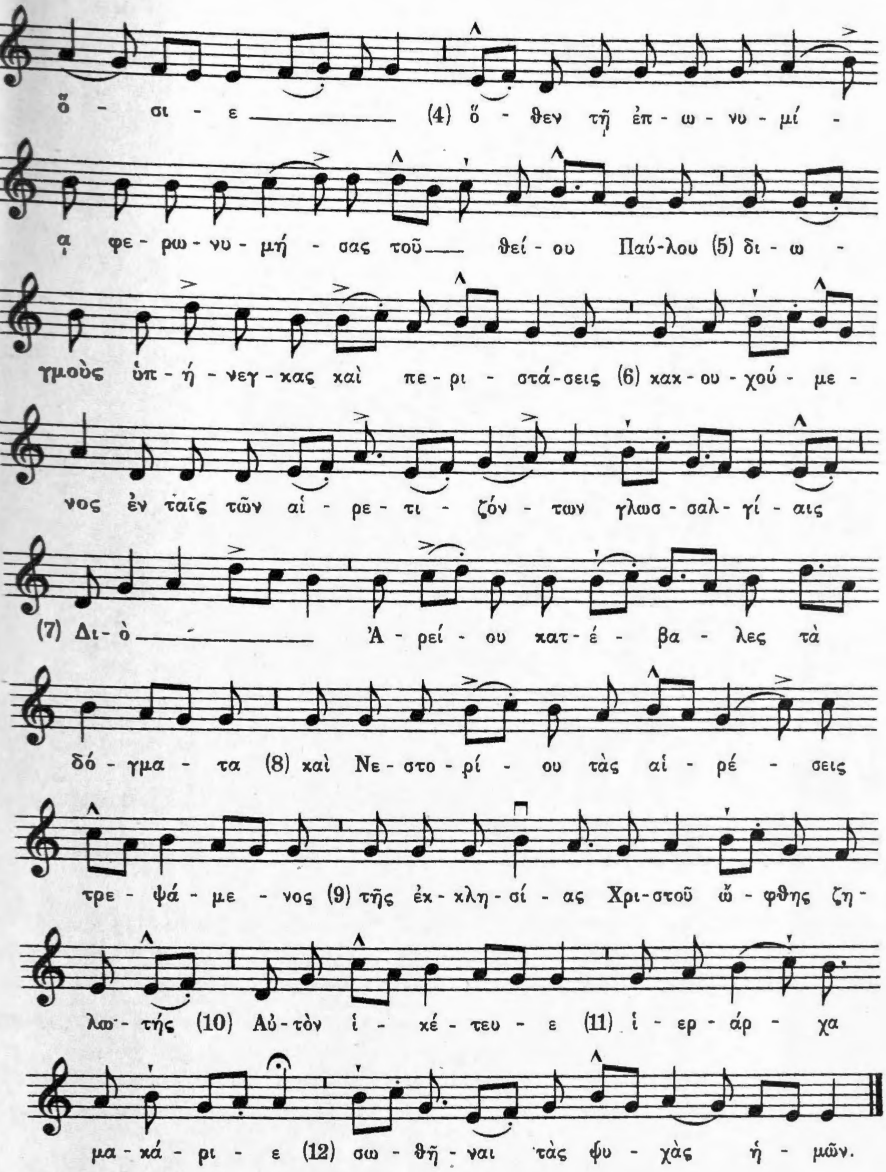
HYMN 22.

D f. 50 b; T f. 56 b; C f. 70; Men. p. 51.

Mode II. β From b. Finalis e.

Byzantius





This hymn is not very clear in D the page being smudged in several places; but T and C are right and read plainly.

(1) Read ασ-, so T and C. The Ison has vanished from D. || C:

δι - α - πλε - ων; T = D. (3) fin. Clear in C: οσι - ε - ε - ε. This
bc' a b b a e- fg fg-

figure called Thes-kai-apothes, is mostly found with these notes. T and D have no Gorgon (accelerando). (4) C has a dot before φερωνυμήσας and a pause (Apoderma) over the last vowel. This MS often shows more subdivision than T and far more than D who is careless in marking off the versicles. || Men.: ὁμωνυμίᾳ. (6) Read κακου - χου - with T and C, not - χου - || T and C have a dot after this word. (7) D is very faint and differs from the other MSS. The latter are right but do not give a certain correction for D. C:

α - ρει - ου κατ - ε - βα - λες τα δογ - μα - τα; T: α - ρει - ου κατ - ε - βα -
b c'd' b b c'· b a bc' d' c'- b- b- b d' c' b' c' a

λες τα δογ - μα - τα; Man. II: τα δογ - μα - τα; D: α - ρει - ου κατ - ε -
bc' d' c'- b- b- d' a c'- b- b- b c'd' b b bc'

βα - λας τα (read τα, not τα) δογ - μα - τα. (8) C: και νε - στο - ρι -
b· a b d' a b- ag g a g a bc'

ου;· T: και νε - στο - ρι - ου; D: και νε - στο - ρι - ου || Read αι - ρε - σεις
b a· g a bc' b g g a bc' b

with T and C, not - ρε - || C has a modulation-sign, which probably affects the next notes, thus: τρε - ψα - με - νος; this sign is the work
c' a♭ b♮- a♭g g

of a late hand and has not the usual shape of but is more like Φ. It seems probable however that the Phthorae or modulation-signs were still undifferentiated when the latest writing in C (probably fifteenth century) was put in. (11)-(12) D is faint but agrees in the main with T. T and C: ι - ερ - αρ - χα μα - κα - ρι - ε σω - θη - ναι
g a b-c' b a b ga a- bc' g· ef

τας ψυ - χας η - μων; D: - αρ - χα
g bg a-gfe e
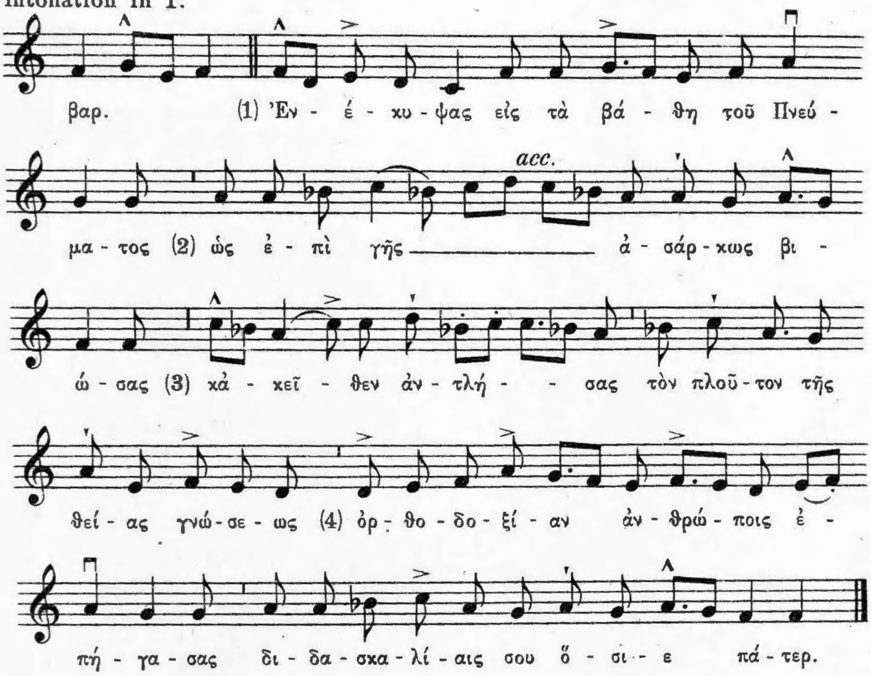
HYMN 23.

D f. 50 b; T f. 56 b; Men. p. 57.

Mode III. Plagal. (See below). From f. Finalis f.

Anatolius

Intonation in T:



The Intonation is illegible in D, but probably gives the same notes as T.

(1) Read του with T, not του with D. (2) γῆς: subsidiary sign, called Gorgosyntheton, gives a summary of the phrases. (3) T: - κει -. a-b c′

(4) D has a phrase scrawled at the top of the page, which may be meant as a variant for this line; no words are attached. δι - δα - σκα - λι - - - - - αις. (a a ab d′ e′ c′ b a b c′ a-) This is, however, an almost impossible reading and quite uncertain. || T: -λι-αις ο-σι- (c′ a a g)

November 8.

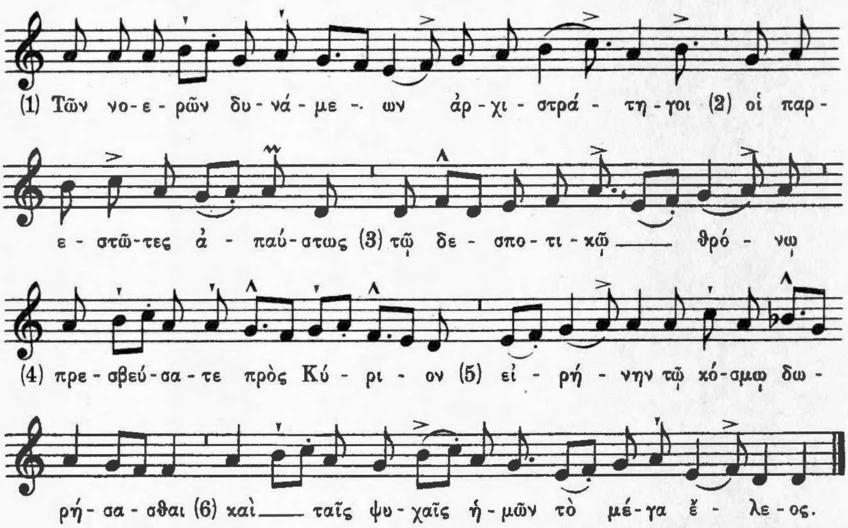
St. Michael and all Angels.

HYMN 24.

D f. 51; T f. 57; Men. p 72; Dox. p. 178.

Mode I. α From a. Finalis d.

Cyprian



(1) T punctuates after δυνάμεων, not after Ἀρχιστράτηγοι. (2)-(3) T: α - παυ - στως τω δε - - σπο - τι κω——— (5) fin. T: signature
g bc′ a- d ef c e f a· ef

of Mode III Plagal (Barys). We sing b-flat, as usual, when approaching this medial cadence. (6) fin. T: ε - - λε - ος.
e-f· ed- d.
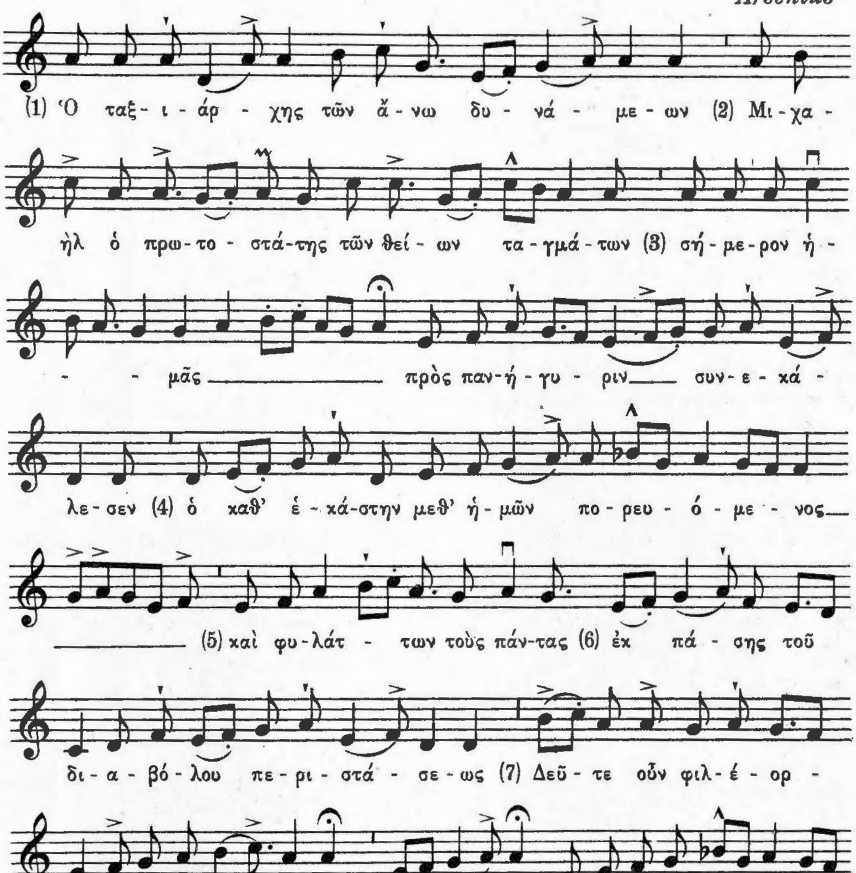
This hymn contains a good many of the conventional phrases belonging to Mode I: the scale-passages in lines 2, 3 and 5, the medial cadence in 3 (again suggested in the course of 5); this formula g- a a (a) is often a final cadence in Canons; while the whole of line 6 is of a stereotyped nature. Cyprian of the Studium was a pupil of St. Theodore, of the same house, and flourished in the 9th century.

HYMN 25.

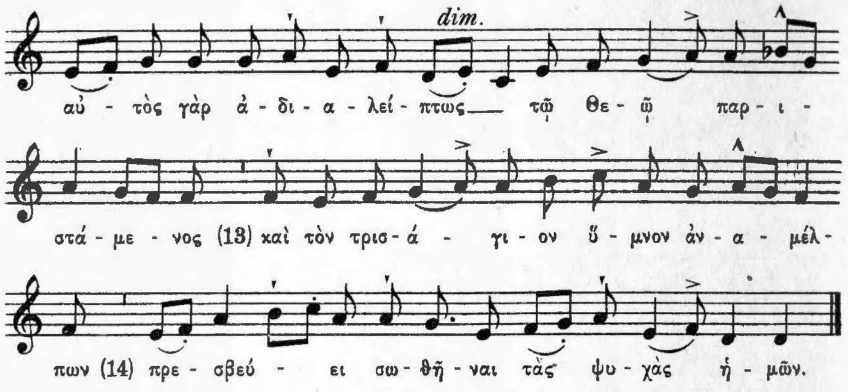
D f. 51; A f. 52b; Men. p. 72; Dox. p. 179.

Mode I. From a. Finalis d.

Arsenius[1)]



1) For Arsenius (+ 891) see *Laudate,* 1927, p. 147.



For the version in A, see *Laudate* 5, No. 19, Sept. 1927, pp. 147 ff. (with plate). As this is an excellent MS, we may use it without any misgiving to correct mistakes in D.
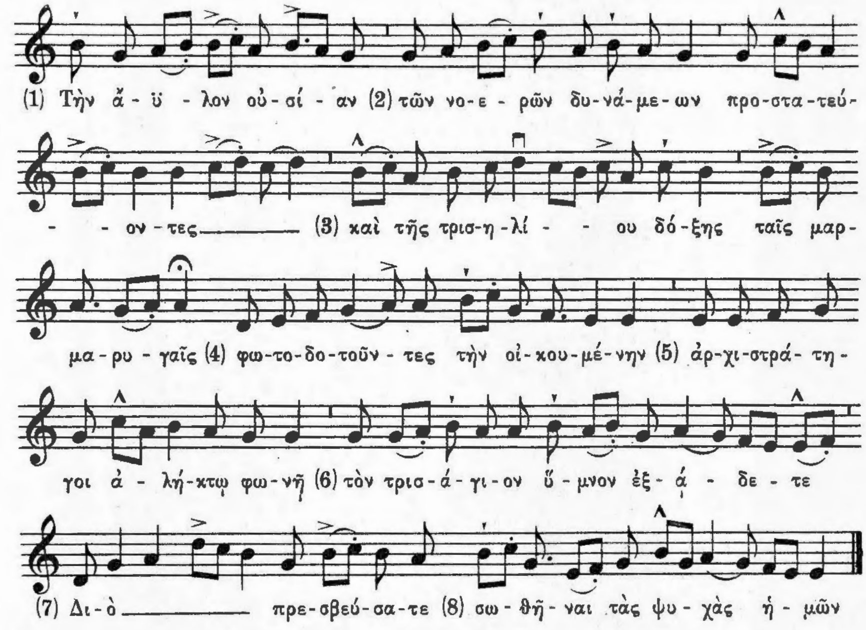
(1) A: των α-νω δυ-
a a g·f ef
(2) A Man. I: -ηλ ο πρω-το-στα-της των;
c′ b a· ga a g c′
A Man. II: -ηλ ο πρω- κτλ.
c′ a a
There seem to be two mistakes in D: read πρω-το-, not -το- and των, not των. It is however also possible that D meant the phrase to end differently from A but failed to see that he had come out a fifth too low and needed a Hypsele at the beginning of line 3, thus: πρω-το-στα-της των θει-ων ταγ-μα-των.
ef f e f f· cd fe d- d
The amended version, based on A, is preferable. (3) A omits the sign Thematismus Eso but the notes are virtually the same.

(6) No dot before this line in either MS. || A: πα-σης του δι-α-βο-
g g g a g·f

(10)-(11) A: ευ-στα-θμω του αρχ-αγ-γε-λου την συν-α-ξιν
ef g f f e f a- g a g·f ef g

(13) A has the signature Barys (III Plagal) after this line. (14) A: πρε-σβευ-ει σω-θη-ναι τας ψυ-χας η-μων.
ef a- g g f· ef g a e-f ed- d

D f. 51 b; T f. 57 b; C f. 71 b; A f. 53; Men. p. 72; Dox. p. 180.
Mode II. β From b. Finalis e. *St. John of Damascus*



We have already published (*Laudate* 5, No. 19, Sept. 1927, pp. 144 ff.) this hymn with a facsimile from A, with a literal translation and the variants of A Man. II and C, which are unimportant. This was done before the Copenhagen Conference; so that the indication of the rhythm is rather less precise than in our version of D. The two MSS are in close agreement. There is an excellent article on this hymn in Julian, *Dictionary of Hymnology* (s. v. "Stars . . ."). Neale's adaptation (*Hymns Ancient and Modern*, 423) has made the hymn familiar to English readers. The variants of T are given below.
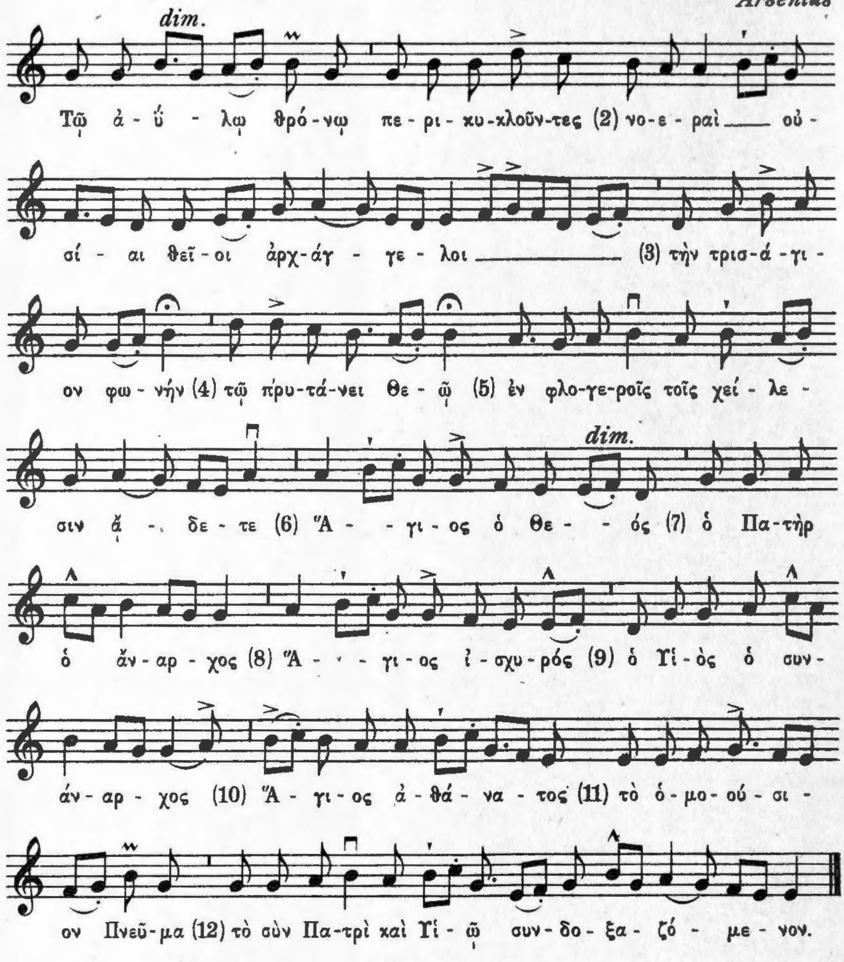
(2) The neumes are crowded in D but clear in T: προ-στα-τευ--ον-τες ; D: προ-στα- κτλ. = T (5) A Man. I: α-λη-κτω (b- a) φω-νη (a f g-) β (= g). (6) T: τρισ-α-; (a b) A: τρισ-α-γι-ον. (a b c′ b a) (8) A: σω-θη - ναι; (c′ g·f ef) D = T = C.

HYMN 27.

D f. 51 b; A f. 53; Men. p. 72; Dox. p. 181.

Mode II. β̈ From g. Finalis e.

Arsenius



(1)-(2) A: τον α-υ-λον θρο-νον πε-ρι-κυ-κλουν-τες νο-ε-ραι ου-;
g b a b·a g-a a a b c′ d′ c′ b a g a-bc′ g

Men. has τῷ ἀύλῳ θρόνῳ. (2)-(3) A: -λοι . . . την ‖ Men. has Ἀσώματοι for Ἀρχάγγελοι. (4) The accent of πρυτάνει is disregarded by
e- f·e d
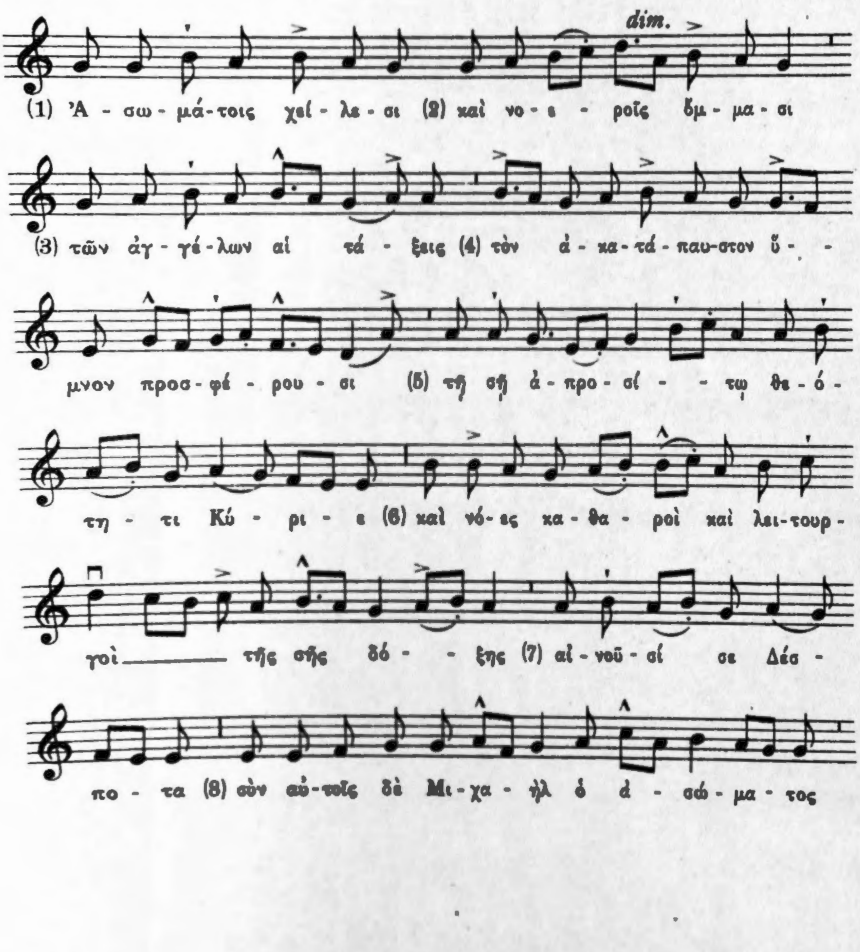
the composer—a not uncommon thing. Men. has πρύτανι, which is an incorrect form for the dative. (7) A has signature of Mode II after lines 7, 9 and 11. (9) Men. omits Υἱός. || Read with A: ο συν-, not ο as D. (11) Read ο-μο-, not ο-μο- D. It is a common mistake of D to repeat a sign once too often.
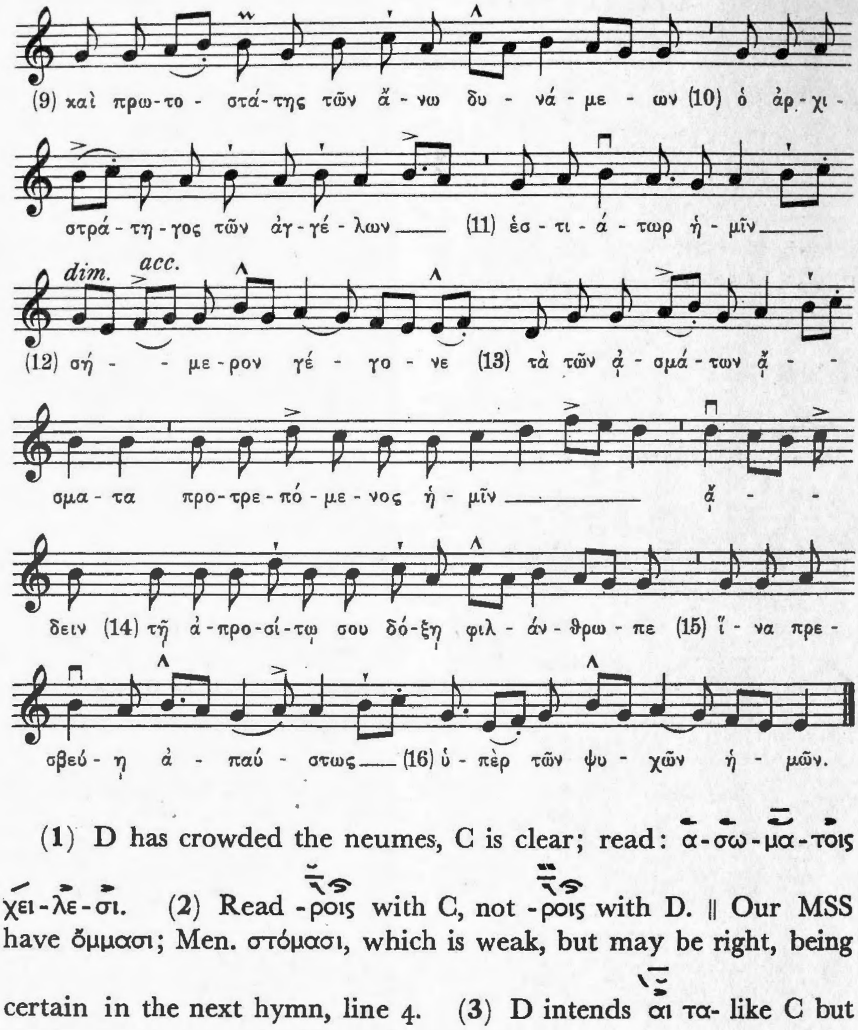
This hymn quotes the old Sanctus in lines 6, 8 and 10 but omits the last line ἐλέησον ἡμᾶς. The first ten lines can be seen in facsimile from A in *Laudate*, Sept. 1927, 144.

HYMN 28.

D f. 52; T f. 57.b; C f. 72; Men. p. 73; Dox. p. 182.
Mode II. β From g. Finalis e.

Anatolius





(1) D has crowded the neumes, C is clear; read: α-σω-μα-τοις χει-λε-σι. (2) Read -ροις with C, not -ροις with D. || Our MSS have ὄμμασι; Men. στόμασι, which is weak, but may be right, being certain in the next hymn, line 4. (3) D intends σι τα- like C but has written the Klasma too big. (5) D is confused; read: -σι - - - τω θε-ο-τη-τι; C: α (= a), τη ση α-προσ-ι--τω θε-ο-κτλ.
a b a· ef g-ab a-

(6) Read -ροι; D wrote the Bareia twice. || -τουρ-γοι; the characters have run together. C confirms our readings. (7) Read -νου-σι, indistinct in D. || C and Men.: Δέσποτα, which is better than Κύριε
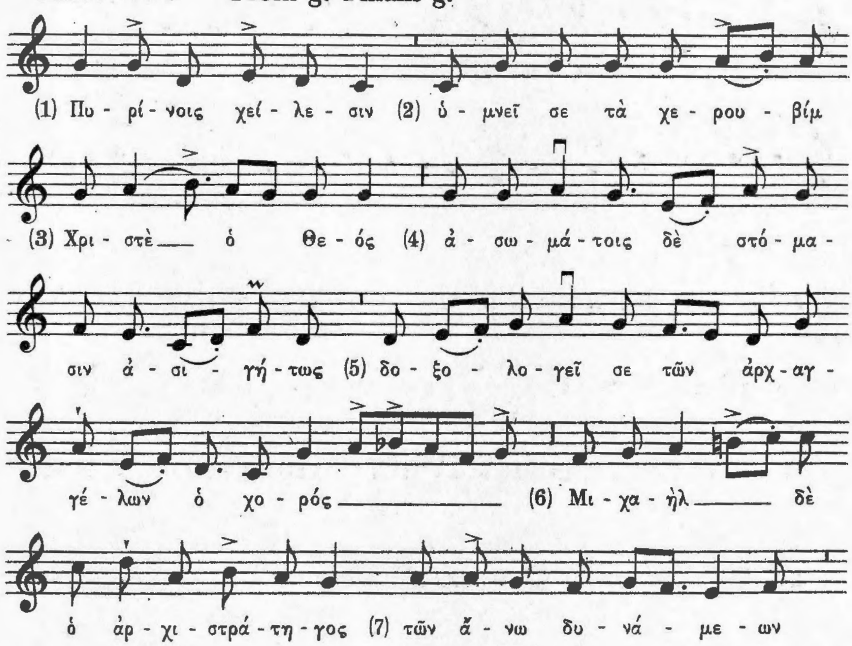
(D), a weak repetition from l. 5. (8) Read α-σω-, not α-; C has
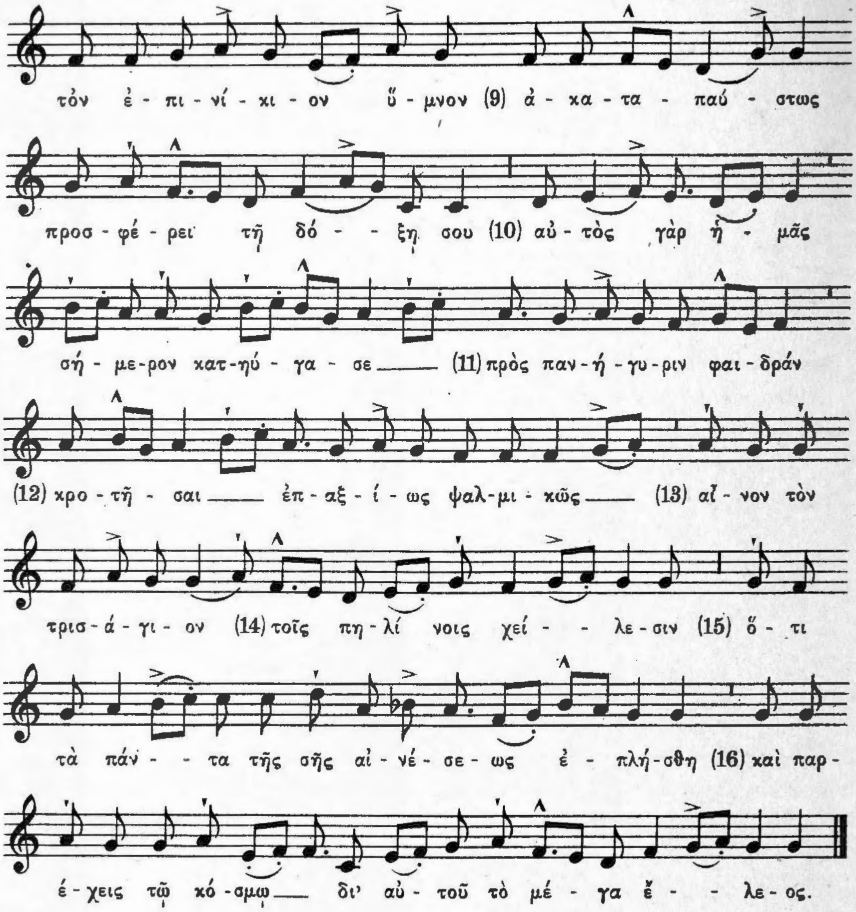
(10)-(11) C: των αγ-γε-λων—— ε-στι-α-τωρ η- || Neither MS
b c′ g g e- fefde d ef a- g·f g
punctuates after line 11. (13) D, T, C: ασματων; Men.: ἀσωμάτων, which does not suit the music. || The MSS punctuate after ᾄσματα and after ἡμῖν. || Read α-δειν with C, not α-δειν with D (T has only which cannot stand alone in the Round Notation). (15)-(16) Divide thus: -παυ-στως υ-περ.

This hymn, though by no means difficult in itself, would baffle any student who had only the text of D before him; but fortunately C gives us a clear and sound version, near enough to D for the mistakes to be put right.

HYMN 29.

D f. 52; T f. 58 b; C f. 72 b; Men. p. 73; Dox. p. 185.
Mode IV. δ̈ From g. Finalis g.





(2) No stop after this line in MSS. (4) T: -γη-τοις (sic) [f·e d]. (5) T: αρχαγ-γε-λων [g ef] (9) T: -παυ-στως [d-ef d-] προσ-..... [g] δο--ξη [f-ga gc] σου [c]. The usual middle cadence in Mode IV in T. (10) T: αυ-τος [c e-f]; D seems to have confused two readings; emend thus: αυ-, not αυ- || The end of this line is obscure in D, where there has been an erasure. It seems

safest to follow T and read -ηυ-γα- regarding D as entirely corrupt. || We may sing b♮ to the end of the line which is virtually in Mode I. (**11**) fin. T has signature of Barys. (**14**) T, Men.: πηλίνοις; D: πυ-ρινης. || T wrongly marks πλ. α′ after this line. (**15**) Read ε-πλη- with T, not ε- with D, which has also allowed the Double Apostrophus to straggle. (**16**) Read παρ-ε-, not -ε-; T has || It will be seen that the next mistake of D (over με-) would counteract this one; but correction is needed to bring the phrase at κόσμῳ over its proper notes, as in C and T which read thus: -χεις τω κο-σμω—δι αυ-των ||
g ef g ef f·e d ef g
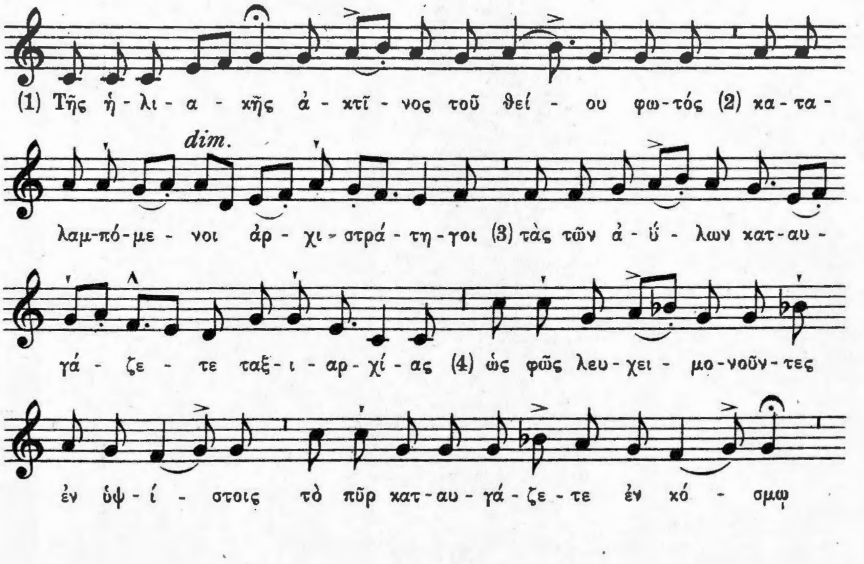
C: το με-γα ε - - λε-ος; read in D: το με-γα ε - - λε-ος, not το
a f·e d f-ga g- g·
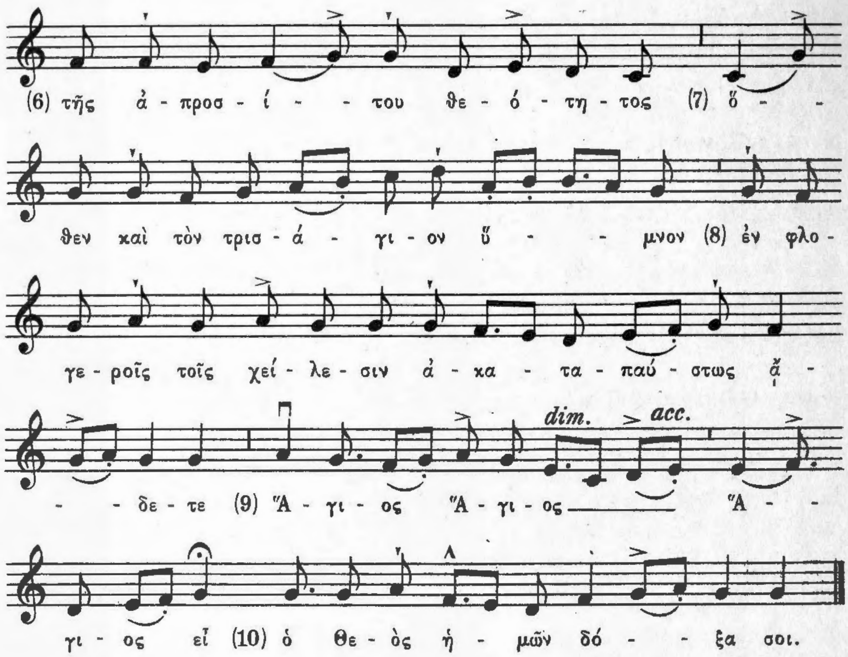
με -γα ε - - λε-ος (reading uncertain).

HYMN 30.

D f. 52 b; A f. 54; Men. p. 73; Dox. p. 183.

Mode IV. δ From g. Finalis g. *Ephraim of Caria*





(1)-(2) A Man. II: φω - τος κα - τα - πο - λαυ - οντες; A Man. I:
a a a a a a

φω - .... λαυ -. (2) A: -χι - στρα - τη - γοι (γ′ = f) (3) A: κατ-
af gf e- f g

αυ - γα - ȝε - τε ταξ - ι - αρ - χι - ας; A Man. II: ταξ - ι -. (4) A: λευ-
g g ed c g g ed c- c′ d g

χει - μο - νουν - τες; A Man. II: νουν - τες. (5) A: το πυρ .... - γα-
g g a b g b g c′ a

ȝε - τε; A Man. II: - γα - ȝε - (falso); T: - γα - ȝε - τε. All the MSS have
b a a b a

accented καταυγάȝετε on the penultimate; such liberties with the text are sometimes ιaken by Byzantine composers. (7) A Man. II:

και τον; A Man. I = D || A Man. I: - α - γι - (8) A: εν φλο - (A
a f a- b c′ c′ a f
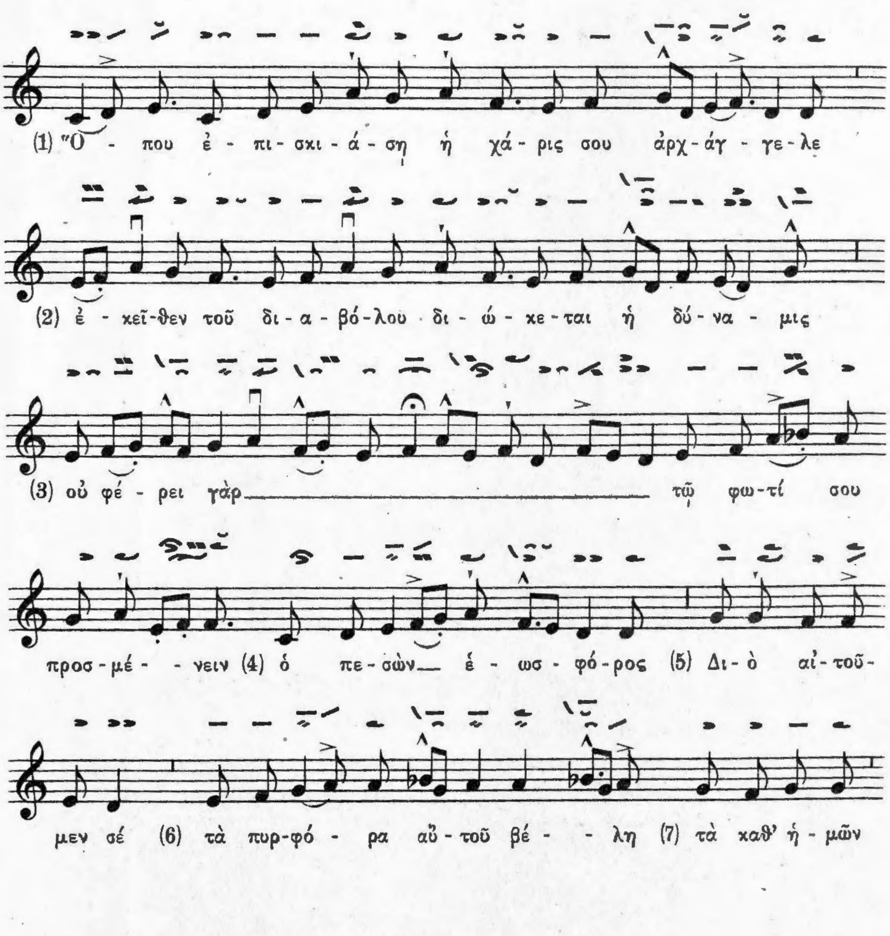
Man. II = D) γε-ροις τοις χει-λε-σιν α- (8)-(9) A: α-δε-τε α-
ga a f a g f g g·c c- a-

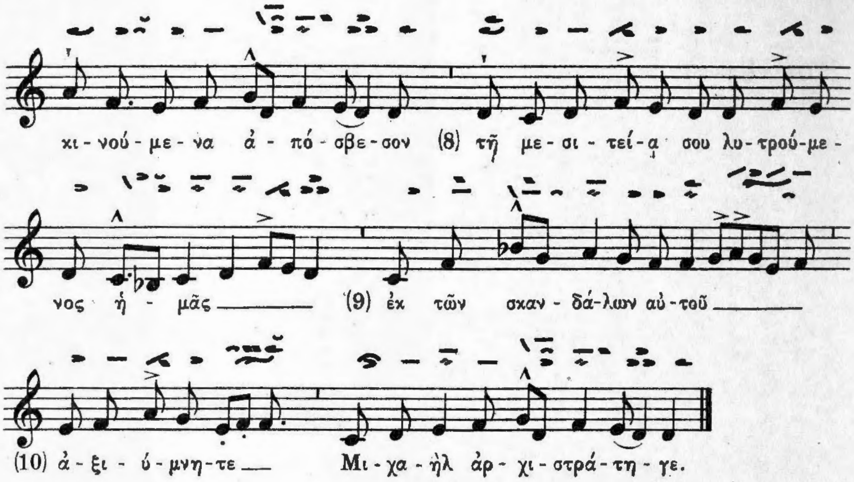
γι-ος α- (γιος = D) α-————γι- (ος ει = D); T agrees nearly with
g·f ef a e fefdef d

A here. The Kylisma is seldom used except on the last syllable of a versicle.

HYMN 31.

D f. 52 b; T f. 58 b; C f. 73; Men. p. 82; Dox. p. 188.
Mode I. Plagal. πλ.α̈ From d. Finalis d.





(**1**) T: ο - που επ - ι - σκι - α - . . . - αγ - γε -. By this we correct D. Read
c-d e· c e f a- f- d-

-που, not -που, and -σκι - α - ση, not -α-. (**2**)-(**3**) T: -να - μις ου φε-
d- d- d ef

ρει γαρ ———; read in D: φε - ρει, not
af g- a fg e f- a e f ed f ed-

-ρει. (**5**)-(**6**) T: δι - ο αι - του - μεν σε τα (C, T: τα falso). (**7**) Read
d ef g a ef dec e
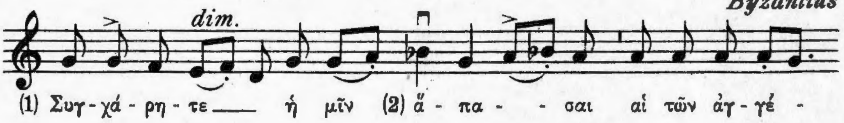
η - μων with C, not η - μων with D. (**9**) Read εκ των with T, not εκ των with D. (**10**) Read -νη - τε — in D, the other marks are smudges. Our reading is clearly indicated by T. (**10**) fin. T: αρχ - αγ - γε - λε.
gd f- d- d
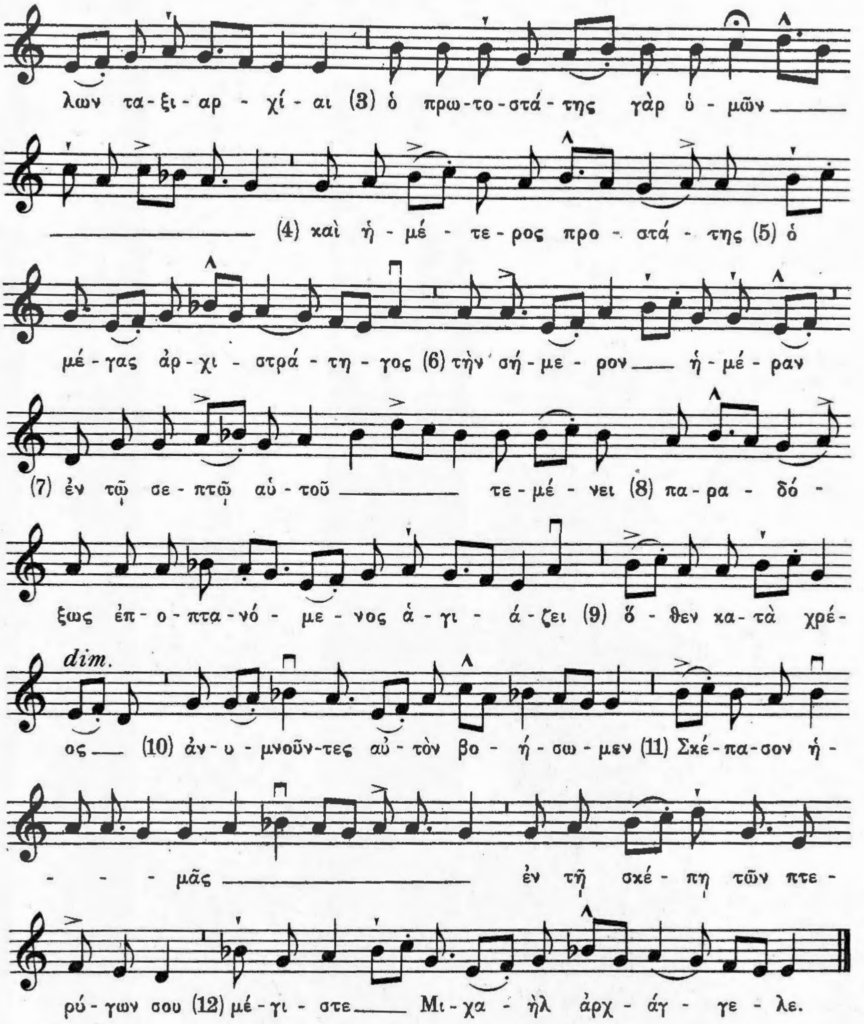
HYMN 32.

D f. 53; T f. 59; C f. 73 b; Men. p. 70; Dox. p. 176.

Mode II. Plagal. πλ. β From g. Finalis e.

Byzantius
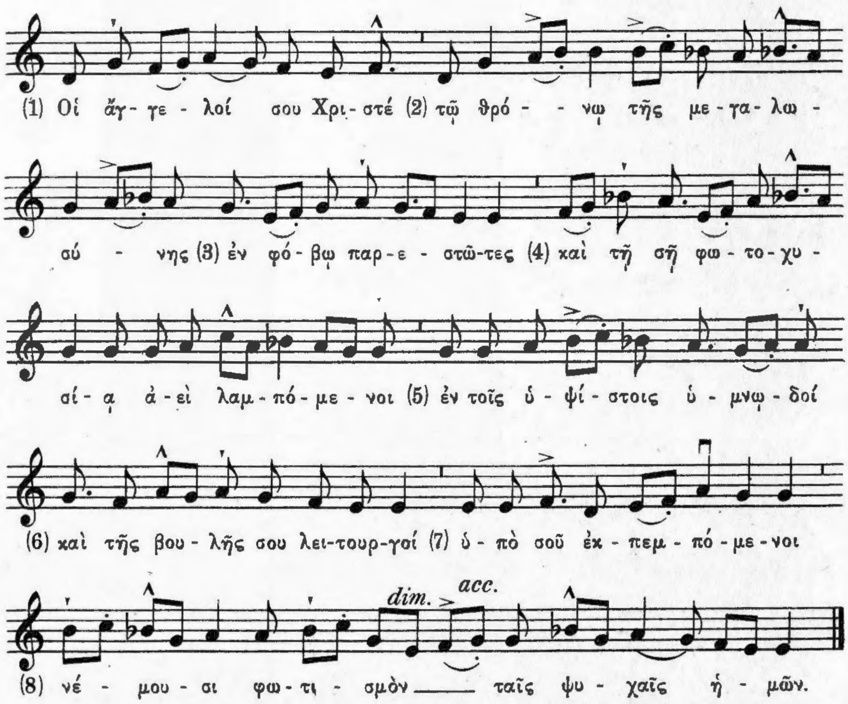




(**1**) T has a dot at ἅπασαι (like D) but not at ἡμῖν. (**3**) T in the ornamental figure has the Hyporrhoe, that is -ω- (c′ b a), instead of -ω- (c′ a) in D. The version of T is the more usual. This figure, to which the name Thema Haploun (*Handbook*, p. 28) seems to have been applied, is a fairly common ornament and survives in the Venetian gondoliers' song Canto l'armi pietose, words by Tasso (See *Laudate* 11, No. 43, Sept. 1933, p. 150). (**4**) Neither T nor D has a dot after this line.

(5)-(6) T and D Man. II: -τη-γος· την
e a
(7) T has a dot after αὐ-τοῦ but neither MS has one at τεμένει. (8) Read with T: επ-ο-ππα-νο---, not -ππα-νο--- with D. Perhaps D's original had -ππα-νο- and D repeated the Ison once too often—a common mistake—and then forgot the Apostrophus. (11) T agrees with D in the ornamental phrase as far as the last Ison, but ends thus: -μα-α α-ας· εν τη....
a· g a

HYMN 33.

D f. 53 b; T f. 59; C f. 74; Men. p. 73; Dox. p. 184.

Mode II. Plagal. πλ.β From f. Finalis e.



(2) The neumes are crowded; read thus: θρο - - νω της με - γα.
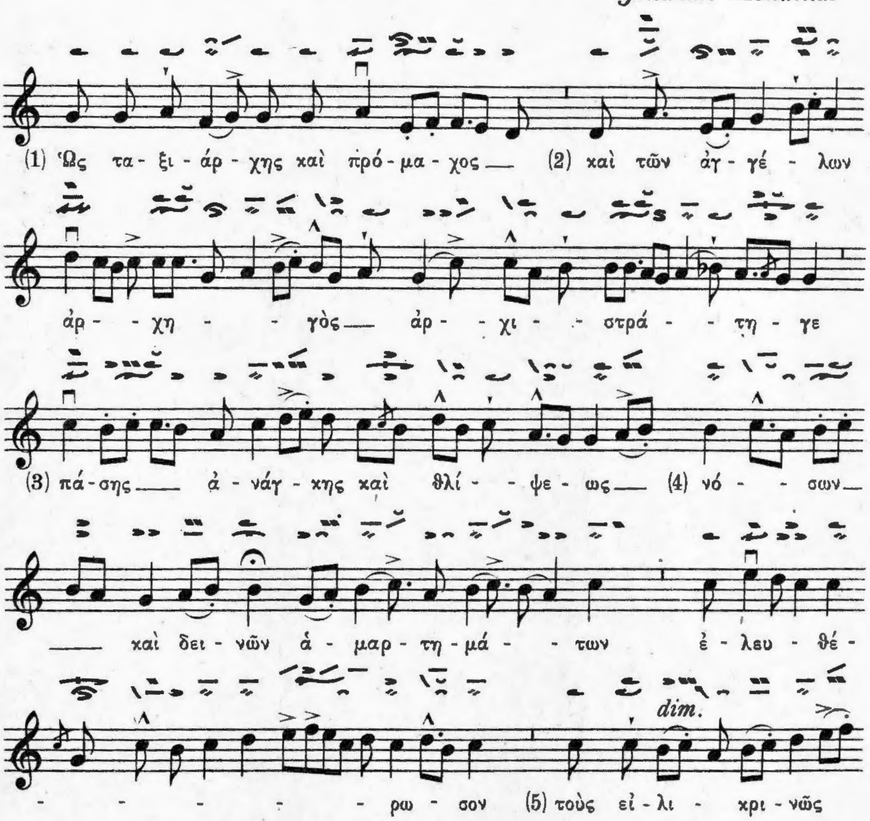
(4) Men.: φωτοχυσίᾳ; codd.: φωταγωγια. || T: α - ει λαμ - πο - με - νοι
a b c′ b a ba b·ag- g
(β′ = g). (6) D has confused two readings. By the aid of T which has και της βου-λης σου, we may restore και της βου-λης σου in D.
g ef g a g — g ·f ag a g
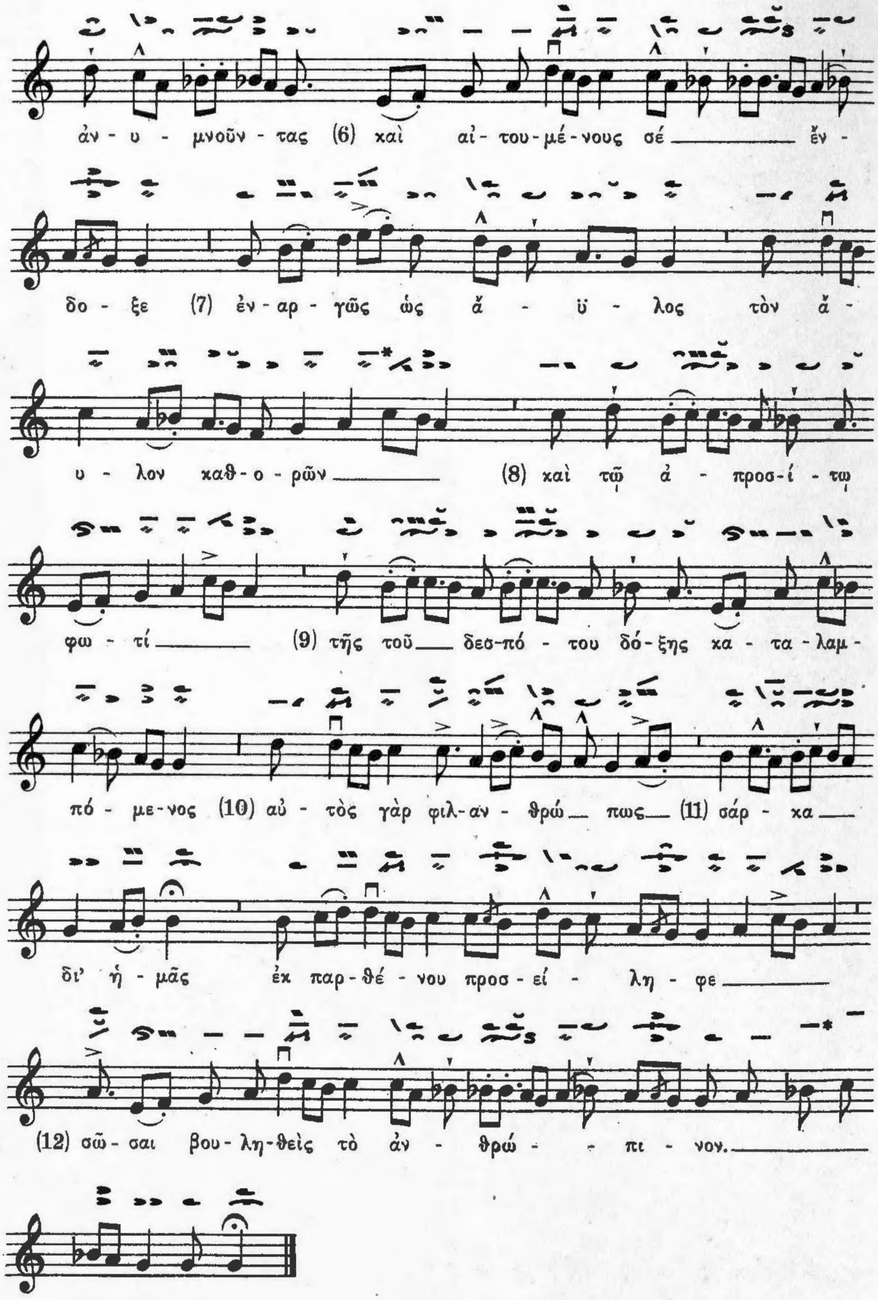
(7) Read υ-πο with T, not υ-πο with D. (8) Read νε- with T, not νε- with D.

HYMN 34.

D f. 53 b; T f. 59 b; A f. 55; Men. p. 74; Dox. p. 186.
Mode IV. Plagal. πλ. δ From g. Finalis g.

Johannes Monachus




ἀν - υ - μνοῦν - τας (6) καὶ αἰ - του - μέ - νους σέ ἔν -
δο - ξε (7) ἐν - αρ - γῶς ὡς ἄ - ϋ - λος τὸν ἄ -
υ - λον καθ - ο - ρῶν (8) καὶ τῷ ἀ - προσ - ί - τῳ
φω - τί (9) τῆς τοῦ δεσ-πό - του δό - ξης κα - τα - λαμ -
πό - με - νος (10) αὐ - τὸς γὰρ φιλ-αν - θρώ πως (11) σάρ - κα
δι' ἡ - μᾶς ἐκ παρ - θέ - νου προσ - εί - λη - φε
(12) σῶ - σαι βου - λη - θεὶς τὸ ἀν - θρώ - - πι - νον.

This is one of the most complicated of the hyms for November. Neither T nor Monacensis 471 (from which the courteous Librarian of the National Library at Munich sent me an excellent photograph) gives much help; but fortunately A is right and enables us to emend the doubtful passages in D.

(**2**) A: -χη - - η - η - γος ‖ For the Antikenoma (—) see my
c′c′· g c′- d′ bg a
Handbook, p. 27. (**3**) Read in D πα-ση-η-ης in agreement with A, not -ης; A Man. II: πα-ση-ης α-ναγ - κης ‖ At the end of this line
bc′ a bc′ d′-e′f′ d′-
A marks β (= Mode II). The character of the passage leads us to indicate b♮ until lines 5—6 when we reach a normal cadence in Mode IV Plagal. (**4**) Men.: νόσου ‖ Read ε-λευ-; D has omitted the Ison, but A has it. Continue thus in D: -λευ - θε - ε - ε - ε-, not ε - ε - ε; A: - λευ - θε - ε - ε - - ε - ε - ρω - - σον; A Man. II
e′-d′c′ c′c′· g- c′a b c′- d′e′d′c′ b- c′a c′-
adds να - να; the other readings of A Man. II are obscure here and
c′ c′
in the next line. (**5**) -νως. Clearer in A. (**7**) Read -λον with T, not -λον with D; A has α - υ - λον καθ - ο - ‖ D has the Thema-
d′-c bc′ a b a· ef
tismus Eso where marked(*). (**8**) The order is clearer in A: α - - προ-.
(**10**) init. D = A Man. II; A Man. I: αυ - τος. (**11**) Read παρ- in
bc′ d′-c′b
D not παρ-; A has -μας εκ παρ-, T: -μας εκ παρ - θε ; D has evidently
c′- b c′d′ b g b′c′ d′-c′b
confused two or more readings. (**12**) A Man. II.: σω- σαι ; A Man.
g ef
I = D ‖ A: αν - θρω - - πι - νον (finis). The enlarged ending
c′a c′ b etc.
in D (also found in T) is clearly the work of a later hand (cf. *Mon. Mus. Byz.* Vol. I, introduction p. 23), which still may have been that of D himself. For the Gorgosyntheton (at *), which sums up the phrase b c′ b a, see my *Handbook* p. 27.

Although the hymns for this day show a richness of imagery and a splendour of diction that are sometimes astonishing, yet to a Western reader the result is unsatisfying, because almost every hymnodist seems to be entirely detached from his subject, describing it from the outside, not trying to apprehend it as part of his own experience. Except in this hymn and Hymn 25 there is hardly a word of the ministry of the Angels as man's protectors and helpers — an omission which Neale in his version of Hymn 26 has supplied from his own pen, "These are Thy ministers, these dost Thou send, Help of the helpless ones! man to defend." (*op. cit.* p. 116). How much more affecting is the fragmentary ode for this day, by St. Romanus or one of his school, than all the glittering rhetoric of the later poets! We may quote a few lines: "Thou hast said, O Friend of man, in Thy scriptures, 'The host of angels rejoiceth in heaven over one man that repenteth'; O immortal God, wherefore we in our sins dare to implore Thee, the only Sinless, the knower of hearts, daily, as merciful, to pity and send contrition to us unworthy, granting us forgiveness, O Lord; since for us pleadeth unto Thee the chief Captain of the Angels." (See Pitra, *Analecta Sacra* I, pp. 538-42; our extract is on p. 539). No other hymn of Romanus for November seems to be extant).
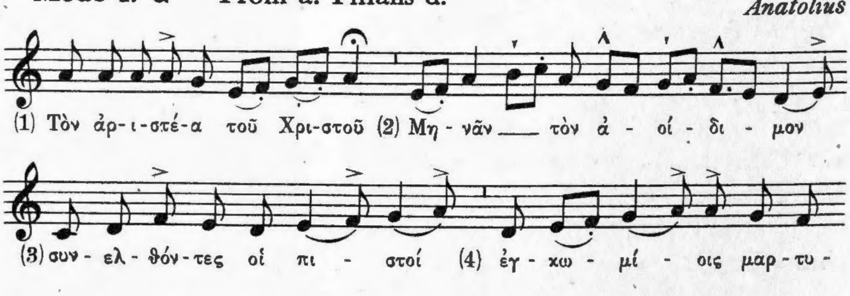
November 11.
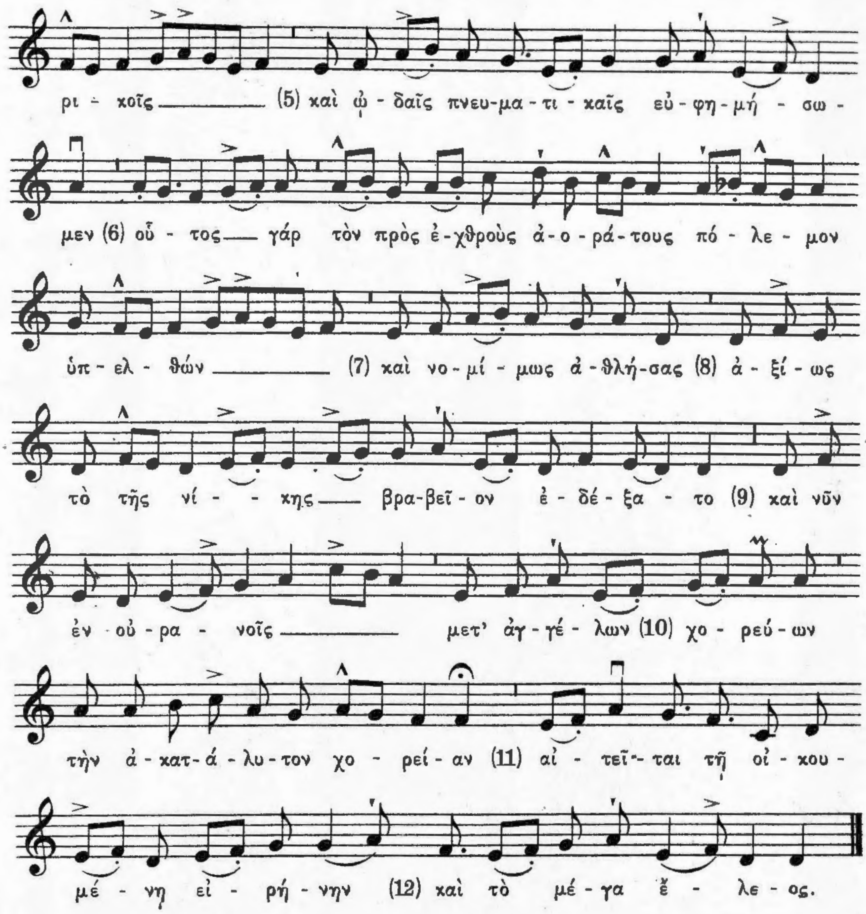
Saints Menas, Victor and Vicentius.

HYMN 35.

D f. 54; T f. 60; C f. 74 b; Men. p. 113.
Mode I. α From a. Finalis d.

Anatolius
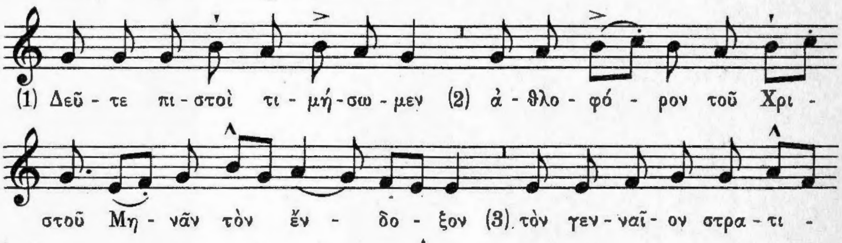




(2) fin. Dot in T. (3) T: πι - στοι - οι - οι - οι. (e-f g- a- c' ba-) (5) T has a dot after πνευματικαῖς. (5)-(6) Read -μεν with T, not -μεν with D; C: -μεν α' ου - (d (= a) ag·) (6) No dot at γὰρ in T. || fin. b-flat, because we are approaching a medial cadence in Mode III Plagal. T: τον προς (a g) ε - χθρους . . . πο - λε - μον. (a bc' bc' bg a-) (8) fin. T: - δε (f-) - ε (vacat) - ξα - το (d- d) πλ. α'. (= d)

(**10**) T and D punctuate after χορεύων || T: χο - ρευ - ῶν· την . . -λυ-
a f a
which is less clear in D but certainly right. (**11**)-(**12**) No dot in MSS between these two lines || T: ει - ρη - νη - ην και το . . . ε - λε - ος; C = D.
ef a g- a g· ef e-f· ed- d

The words are as feeble as most of this author's hymns. Nothing is told of the Saint that would not apply just as well to any martyr in the Calendar. The images are trite and their connexion weak.

HYMN 36.

D f. 54; T f. 60; C f. 75; Men. *deest*
Mode II. β From g. Finalis e.



(2) T: χρι-στου falso; C = D. In spite of this T (like C) marks πλ. β′ (= e) at the end of the line. (4)-(5) C: -σα - - με-νον· υ-;
g-c′ ba- a b

T: -σα - - με-νον· υ-; read also υ-περ in D, not υ-. (6)-(7) T: τυ-
g- c′ a- a b

ραν-νων το δογμα; C = D, but adds signature α (= a) after
g b a-

τυράννων. (7) fin. T: -νον; C = D. (8) fin. T, C: προς Θε-ον
f· g g
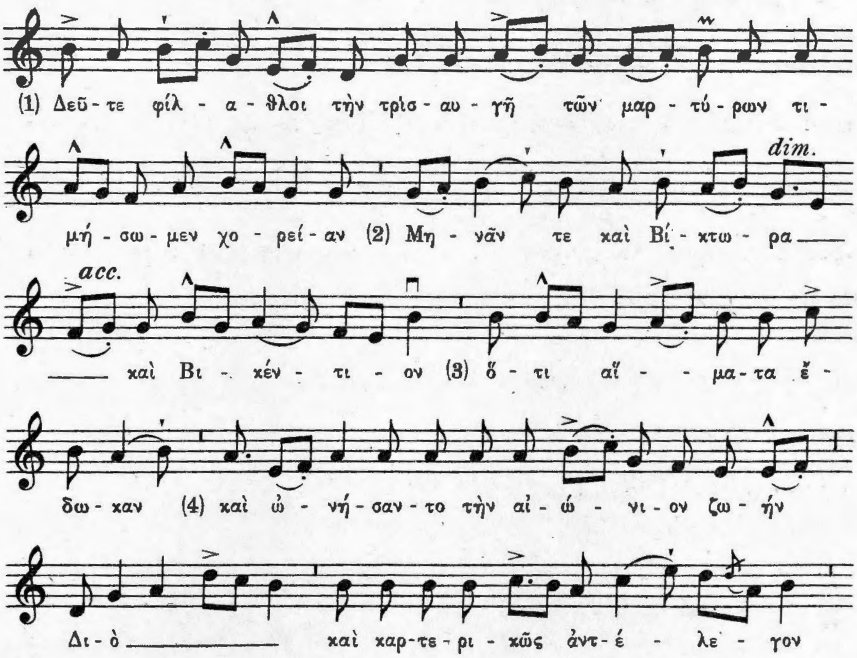
(9) T: -τα-παυ-στως πρε-σβευ-ει; C: -τα-παυ-στως πρε-σβευ-ει.
a b a ga b a a b a ga b a
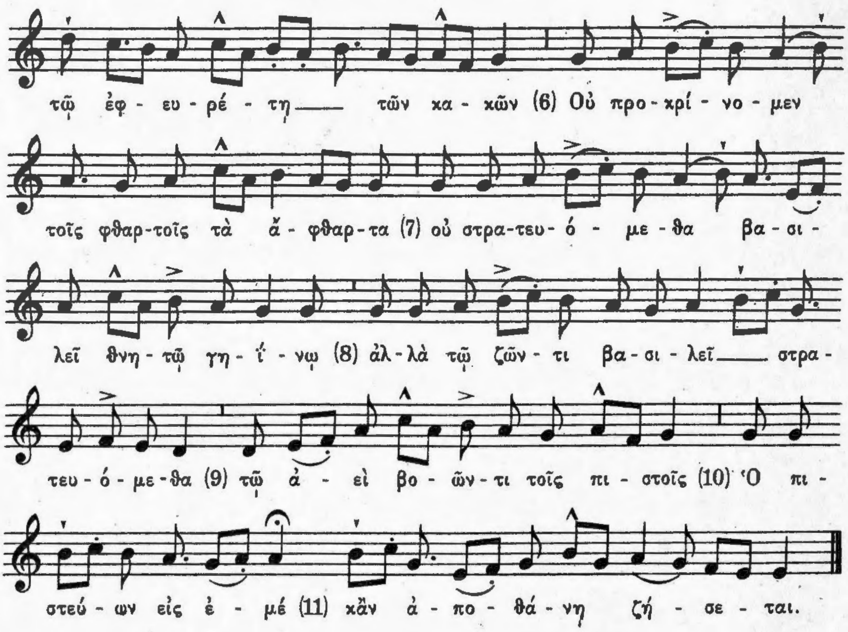
This hymn, like the last, is thoroughly conventional, but, unlike it, does not make use of tasteless and hackneyed imagery.

HYMN 37.

D f. 54 b; T f. 60 b; Men. p. 113; Dox. p. 190.

Mode II. β From b. Finalis e.



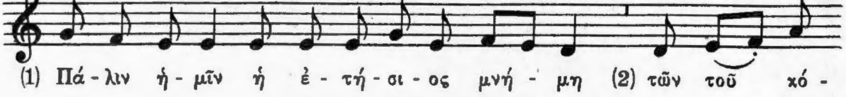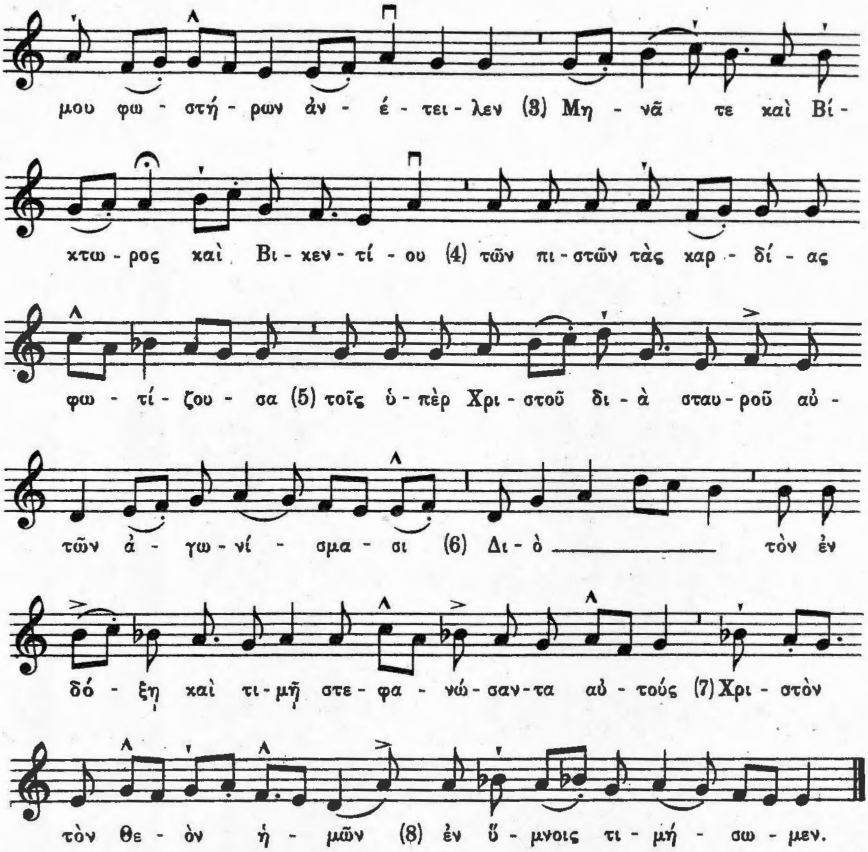


(1) T has a dot after φιλαθλοι || T: μαρ-τυ-ρων τι-μη-σω- (a b a b a· e·f) (4) T: ζω-ην (e f·) (5) Both MSS have a dot after ἀντέλεγον. || For the Antikenoma (in D only) see my *Handbook*, p. 27 || T: τω εφ-ευ-ρε-τη των κα-κων β. (d′ c′·b a c′a b- a g g-(=g)) (6) T: φθαρ-τοις; (e f a) codd.: φθαρτοις τα αφθαρτα; Men.: τὰ φθαρτὰ τῶν ἀφθάρτων, which does not suit the music so well. (9) T is rather clearer: βοων-τι τοις. (a g)

HYMN 38.

D f. 54 b; T f. 60 b; C f. 75 b; Men. p. 102; Dox. p. 189.

Mode II. Plagal. πλ. β From g. Finalis e. *Byzantius*





(1) T: ε-τη-σι- [f g] (2) T: αν-ε- [f] (3) T: μη-να [g b-c′] (4) T: καρ- [fg] δι-ας φω-τι- [g·f e- c′a b-] (5) D: αυτου ‖ T: -σι [f·] (6) T: δο-ξη και τι-μη.... [d′ c′ a bg a] αυ-τους [g g]; read in D: δο-ξη, not δο- which is meaningless. (6)-(7) T, Men.: τὸν ... στεφανώσαντα ... Χριστὸν τὸν Θεὸν; D: τω ... στεφανωσαντι ... χριστω τω θεω. (7) T: Θε-ον [g a].

November 12.
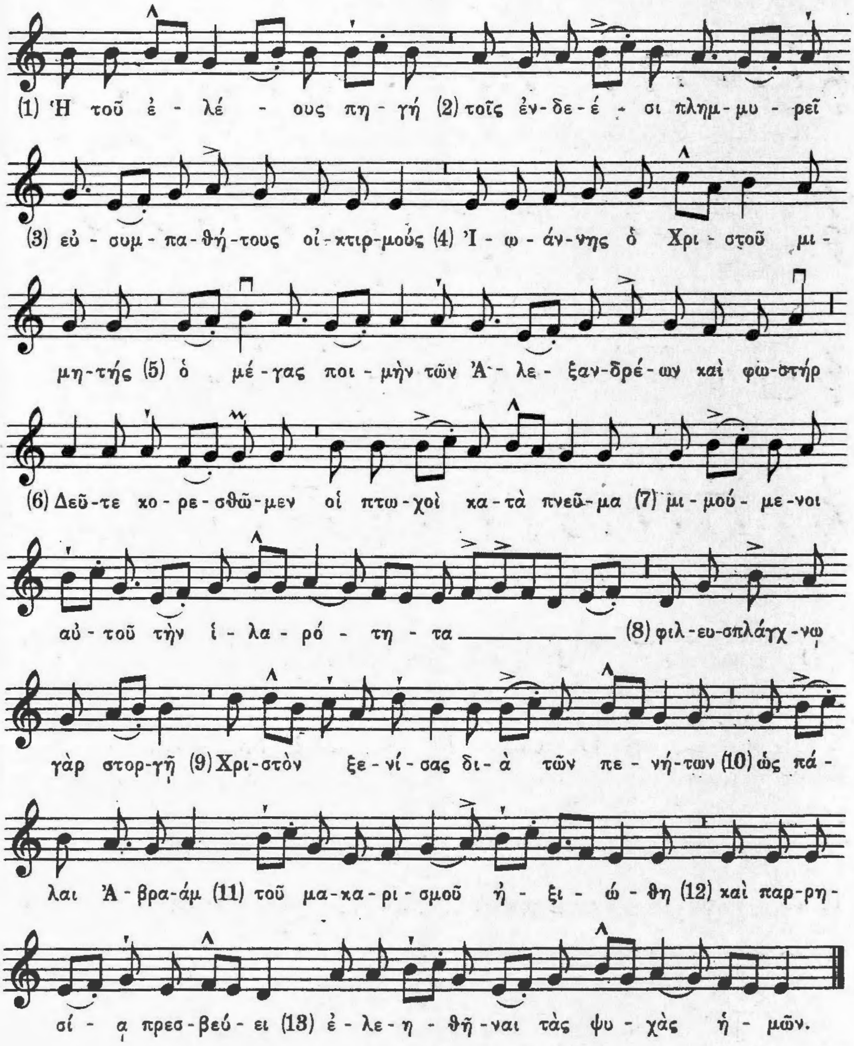
Saint John the Merciful, Archbishop of Alexandria.

HYMN 39.

D f. 55; T f. 61; C f. 76; Men. p. 115; Dox. 191.

Mode II. β From b. Finalis e.

Anatolius



(1)-(2) T: πη-γη τοις εν-δε-ε-σι (5) T: ο με-γας ποι-μην
b·a g a b bc′ b g b- a· g a-

(6) T: κορε-σθω-μεν β oι; the neumes are crowded in D; they
g·f e- (= b) b

read: -σθω-μεν· οι (7)-(8) T: ιλαρο-τη-τα φιλ-; C: -τα —— φιλ-
g g b fe e- f·e d e fefde d
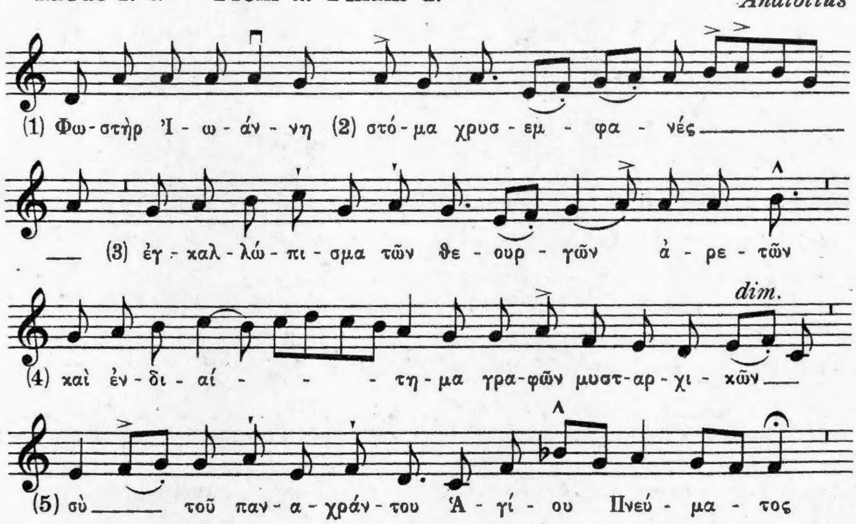
(9) D reads obscurely: δι-α των πε-νη-. The tail of the Parakletike looks like an Apostrophus over πεν-. T: δι-α των πε- which has the same musical progression. (11) Codd.: μακαρισμου; Men.: μακαριστοῦ. || Read with T: η-ξιωθη, not η- with D. || No MS has a dot after this line.
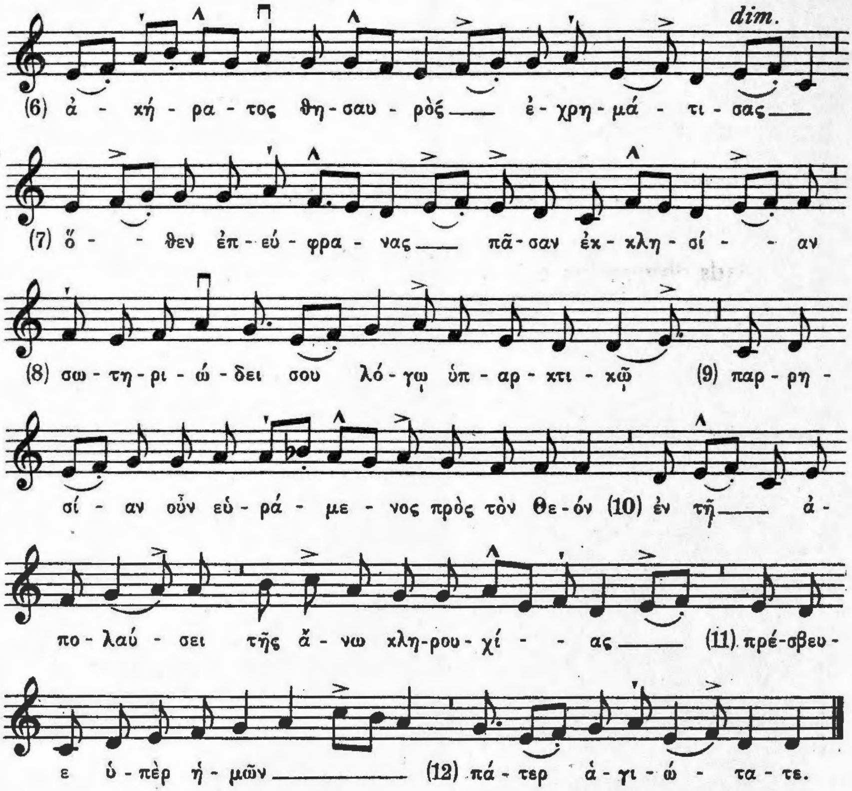
November 13.

Saint John Chrysostom.

HYMN 40.

D f. 55; T f. 61; C f. 76; Men. p. 130; Dox. p. 195.
Mode I. α From a. Finalis d. *Anatolius*





(3) Read εγ-καλ-λω- with T and C, not -καλ-λω- with D. (4) The neumes are much clearer in T and C, though the notes agree. C has:

-δι - αι αι - τη - μα (Gorgosyntheton, a slur). T absurdly punc-
b c'-b c'd'c' b a- a

tuates in the middle of the word, after -αι-. (5) 'Αγίου, word written twice in D by mistake; no neumes are missing || Read

Πνευ-μα- as clearly shown in T. (7) T: ο-ο-θεν; C = D. (7)-(9)
a- g f f- g g

The neumes are crowded and misplaced in D; read: -φρα-νας πα-

σαν εκ-κλη-σι--αν σω-τη-ρι-ω-δει σου λο-γω υπ-αρ-κτι-κω παρ-;

T: -κω ——— παρ-. (10) Read α-πο-λαυ- with T and C, not α-πο-
d- e· d c e f

with D. (12) fin. T: - ω - τα - τε; C = D.
e-f· e d- d
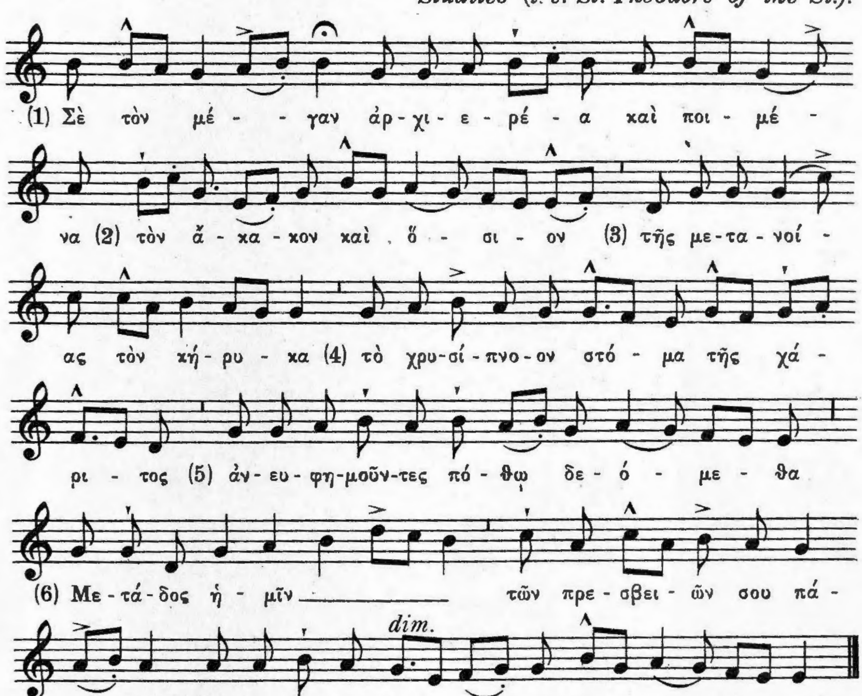
This hymn exemplifies the bombast and the tasteless accumulation of rare adjectives that are typical of the worst manner of Byzantine religious poetry.

HYMN 41.

D f. 55 b; T f. 61 b; C f. 76 b; Men. p. 130; Dox. p. 197.

Mode II. β From b. Finalis e.

Studites (i. e. St. Theodore of the St.).



(2) Read τον with T, not τον with D. (3) T: - νοι - ας τον
a a c'a

(4)-(5) T: - ον στο - μα της χα - ρι - τος αν - ευ - φη - || D: χρισεπoον.
g a a a d' c'- b- b- a· g a
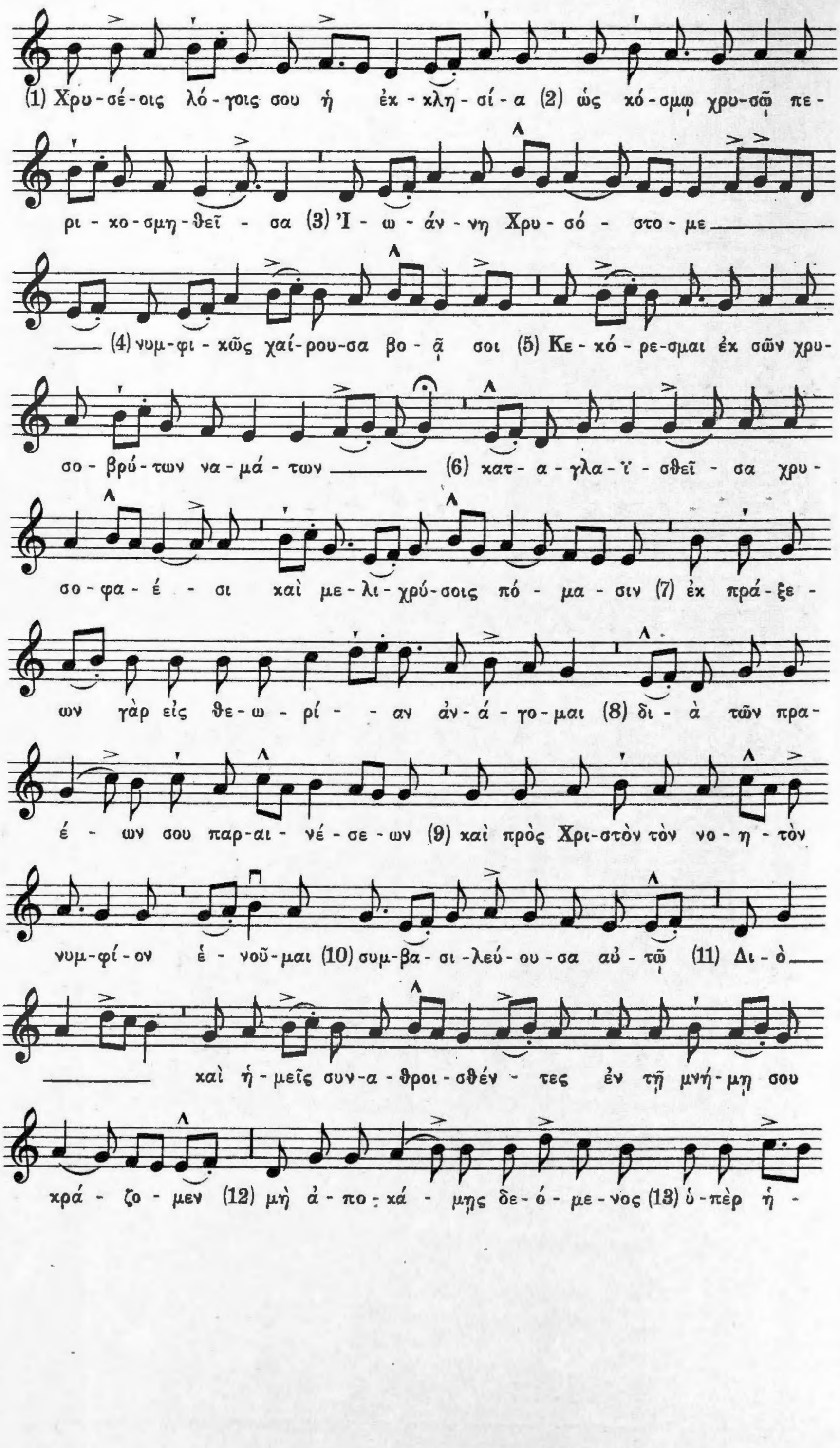
(6) Read -τα- with T, not -τα- with D. (6)-(7) T: των πρε-.....
c'·g a
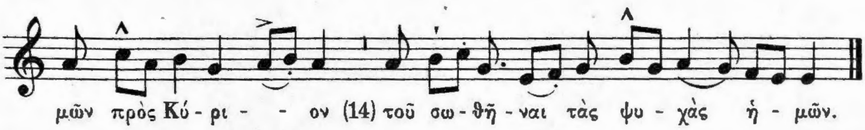
πα - τερ εις αντ - α - μει - ψιν .
g- g- g a b ab g· e fg

HYMN 42.

D f. 55 b; T f. 62; Men. p. 130; Dox. p. 198.

Mode II. β From b. Finalis e. *George of Nicomedia*





(2) T: κο-σμω χρυ-σω πε-ρι-κο-σμη-θει-σα. T, Men.: κόσμῳ
b a g a b- a b c′ g e e-f·e d-

χρυσῷ; D: κοσμον χρυσον. (4) T: νυμ-φι-κως· ——— χαι-.....
d g· a- b- d′ c′b- b c′

βο - α σοι; the Kuphisma (◡•) in D seems to be meant as an alter-
b·a g g

native to the Oxeia ⸝. (5) fin. The group e-fgfg is called Thes-kai-apothes and is usually, though not always, found with these notes. (6) We add an Ison with T which improves the rhythm, thus: κατα-

γλα-ι-σθει-σα for D; T: -γλα-ι-σθει-σα || D is crowded and con-
g g g-c′ a

fused; read: -φα - ε - σι και με - λι - χρυ - σοις. This correction is in agreement with T. (7) θεωρίαν: the division of notes is clear in T. (8) Read πραε-ων with T, not -ων with D, the rest of the phrase agreeing (D carelessly wrote the more usual figure). (9) Both T and D punctuate in the wrong place (i. e. after νυμφίον). The composer wished for a more equal division of his half-sentence. ||

T: χρι-στον τον νο- (10) D has συμ-βα-, but T has preserved the
a b c′ b a

true reading συμ-βα- which we restore. (11) T: και η - μεις συν-
b b b c′ b
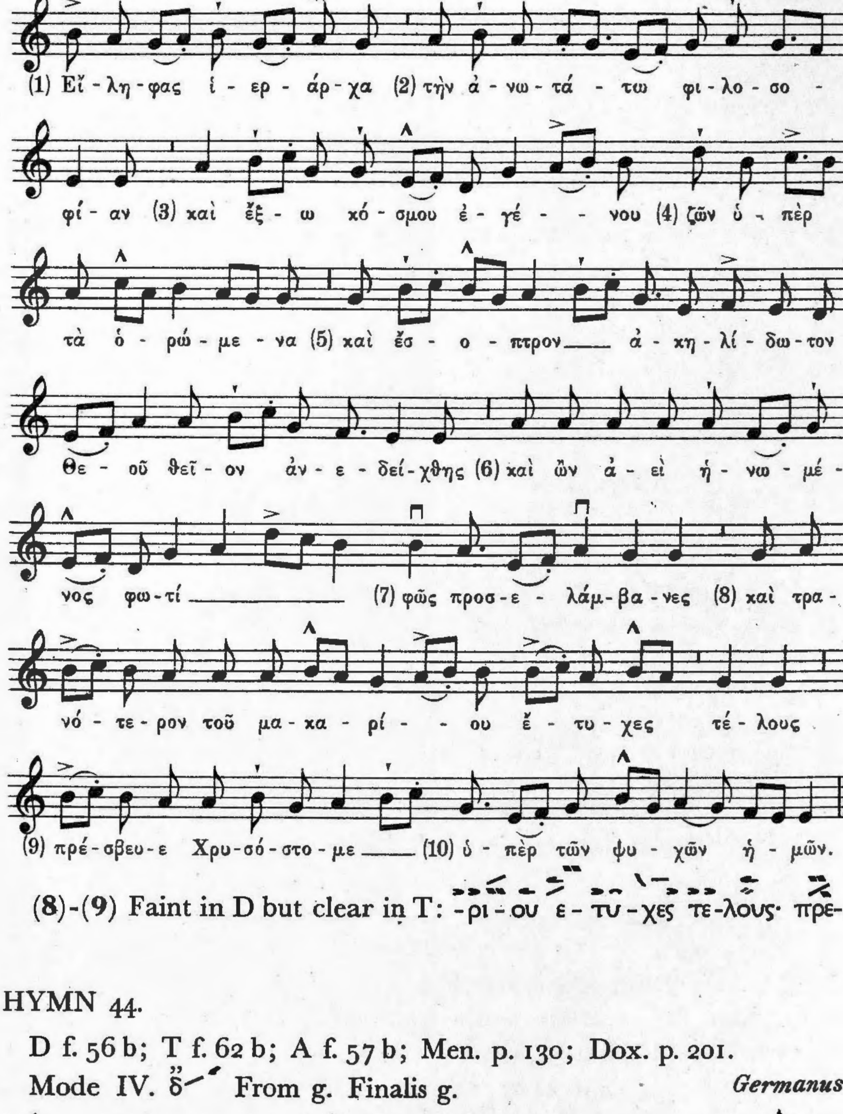
α-θροι-σθεν-τες (13) T: υ-περ υ-μων προς κυ-ρι-ον.
a b·a g-a a b a·g a a- c′a b′ a g a a

This long hymn is composed on strictly conventional lines; but the poet, after the pretentious cluster of epithets in the opening section, makes a sad anticlimax with the prosaic remark in line 7, which the resumption of the imagery entirely fails to remedy. — No details seem to be known of the life of George, bishop of Nicomedia, who also wrote Hymns 65 and 67 in our collection and several other sacred poems.

HYMN 43.

D f. 56; T f. 61 b; C f. 77 b; Men. p. 130; Dox p. 199.

Mode II. β From b. Finalis e.

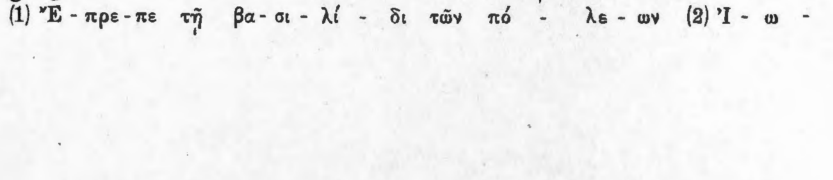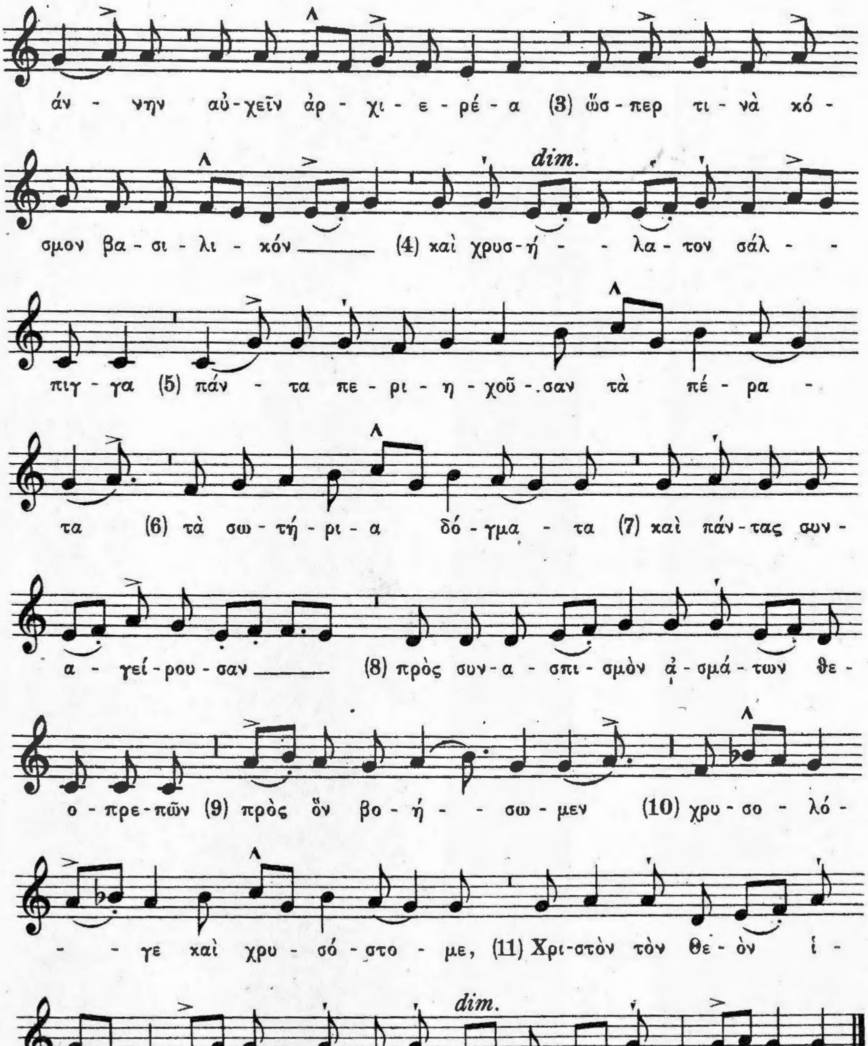


(8)-(9) Faint in D but clear in T: -ρι-ου ε-τυ-χες τε-λους· πρε-.

HYMN 44.

D f. 56 b; T f. 62 b; A f. 57 b; Men. p. 130; Dox. p. 201.

Mode IV. δ From g. Finalis g. *Germanus*





(2) fin. A has signature ι ι (= f) or να-να. (3) A: -λι - κον f· e d-g- (4) A: χρυ-ση ga ef d - ‖ A: σαλ-πιγ-γα-; δ looks forward. This is the f-g a g·c c (= g)

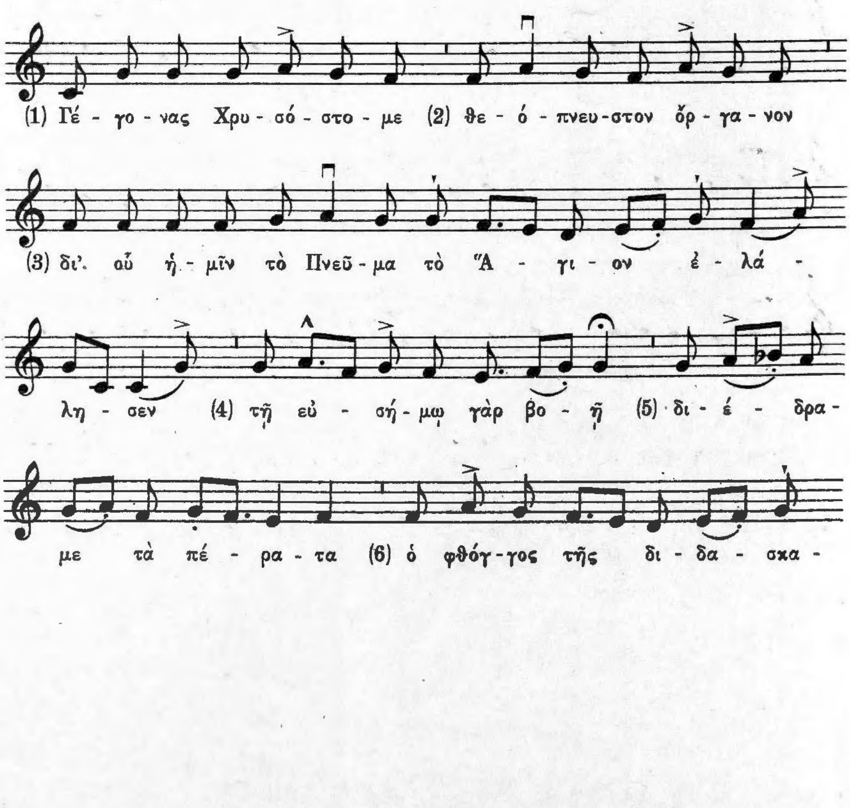
usual form of this common medial cadence of Mode IV. (5) fin. D and Athen. 888 and Athen. 892 with the same interval-signs add the Kylisma, which is not found in A (the best MS). This means that the figure implied by the Kylisma—b a b g a—could be added if desired. (6) fin. A: δογ-ματα δ b- g- g (= g) (9) A begins with δ προς (= g) a b. The signature is carelessly written. (11)-(12) The signs are crowded; order, clear in A, is: -τευ - ε του.
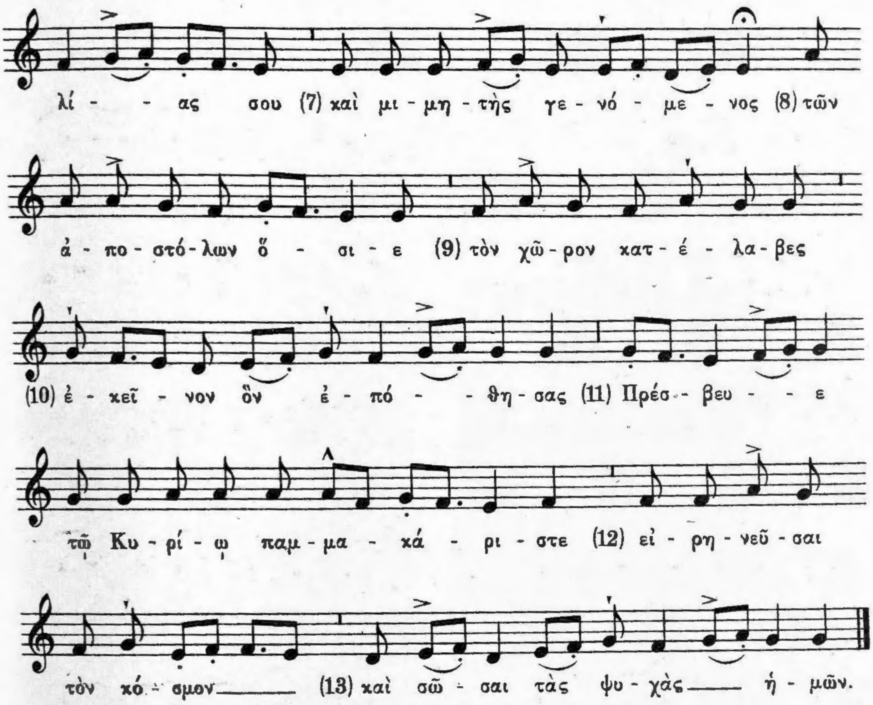
This hymn shows the tasteless use of metaphor by one of the less-gifted hymnodists. The Queen of Cities may well have a royal jewel; but the jewel becomes a golden trumpet, making the whole neighbourhood reecho with instructions and calling the faithful to defend the practice of orthodox hymnsinging!

HYMN 45.

D f. 56 b; T f. 62 b, C f. 78; Men. *deest*

Mode IV. δ From g. Finalis g.





. . . . . . = D. . . . . . = D
(3) **T**: το α-γι-ον ε-λα-λη-σεν; C: το α-γι-ον ε-λα-λη-σεν.
a fe d ef g f-a g- g- f-g a g c

For the Antikenoma (⟶) see my *Handbook*, p. 27. D wrote ελε- by mistake but erased -λε- and wrote -λα- next to it. (**4**)-(**5**)-(**6**) Punctuation clear in C which also marks ἦχος β′ wrongly after line 5 but πλ. β′ (= e) rightly after line 6. (**8**)-(**9**) **T**: ο-σι-ε τον (**10**) **T**
ag f- f- f
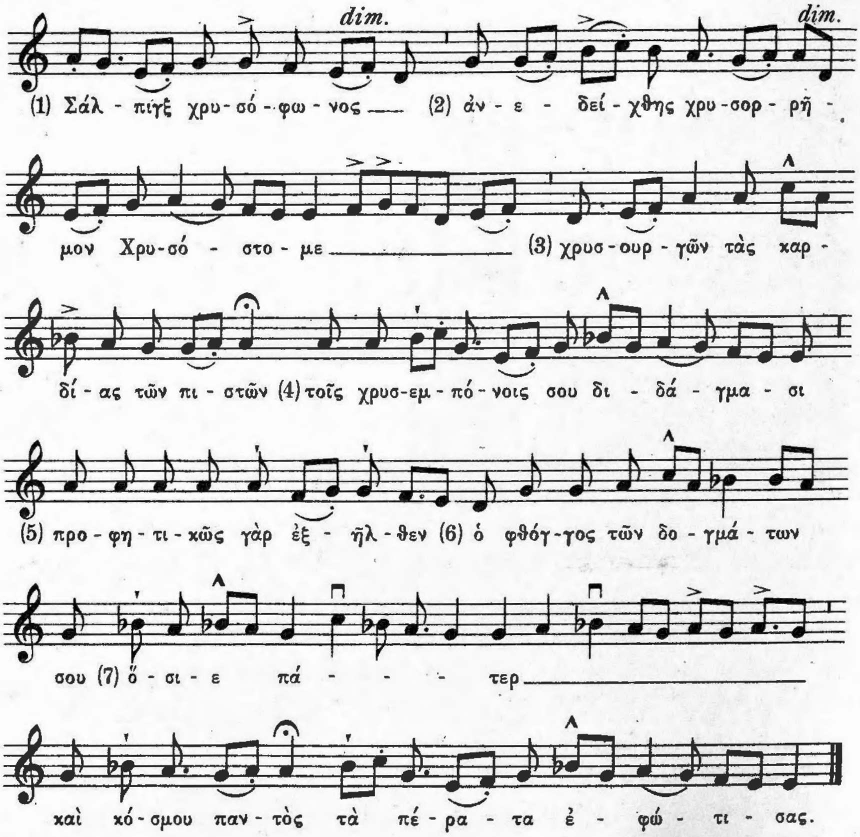
and C: -θη-σας. Thus T has the ornamental ending that D had
gc c-g

in line 3 but lacks here, while C has it in both places. (**11**)-(**12**)
T: κυ-ρι-ω παμ-μα-κα-ρι-στε ει-ρη-νευ-σαι τον κο-
ab a·g f g ag a-b· g- g g g a g· ef g

(**13**) C, T: σωσαι; D: σωσον.

HYMN 46.

D f. 57; T f. 63; Men. p. 131; Dox. p. 202.
Mode II. Plagal. (See below). From a. Finalis e.



Intonation in D: πλ. β νε-α-νες (?). (2) We assume b-natural
e f g a-

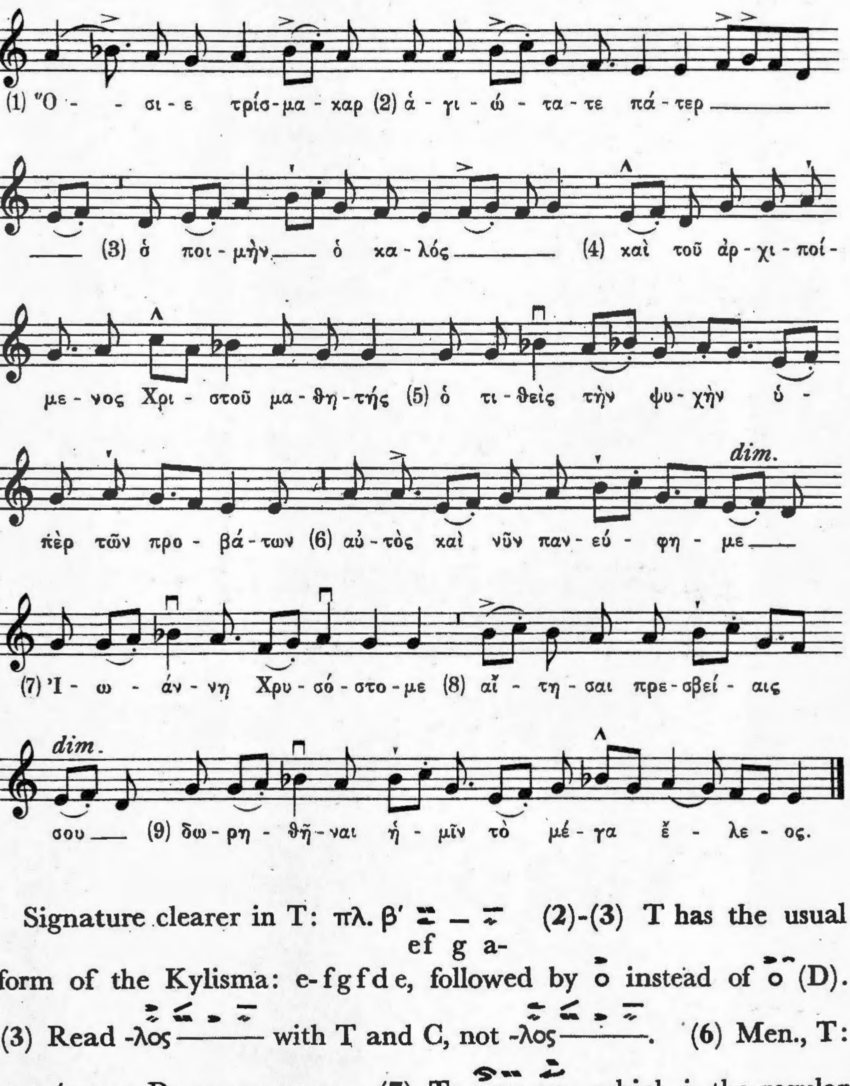
because of the suggestion of Mode I: b c′ b a g a a d. (4) Men.: χρυσεπόνοις. (5) - (6) - (7) All given as one line in Men. We follow T but add the stop after line 5 to balance the other short lines.

(7)-(8) In T read: πα - - - τερ ———— και κο-, not πα-.
g- c-ba·g- g- a- b-agag a· ga b-

HYMN 47.

D f. 57; T f. 63; C f. 78 b; Men. p. 127; Dox. p. 194.
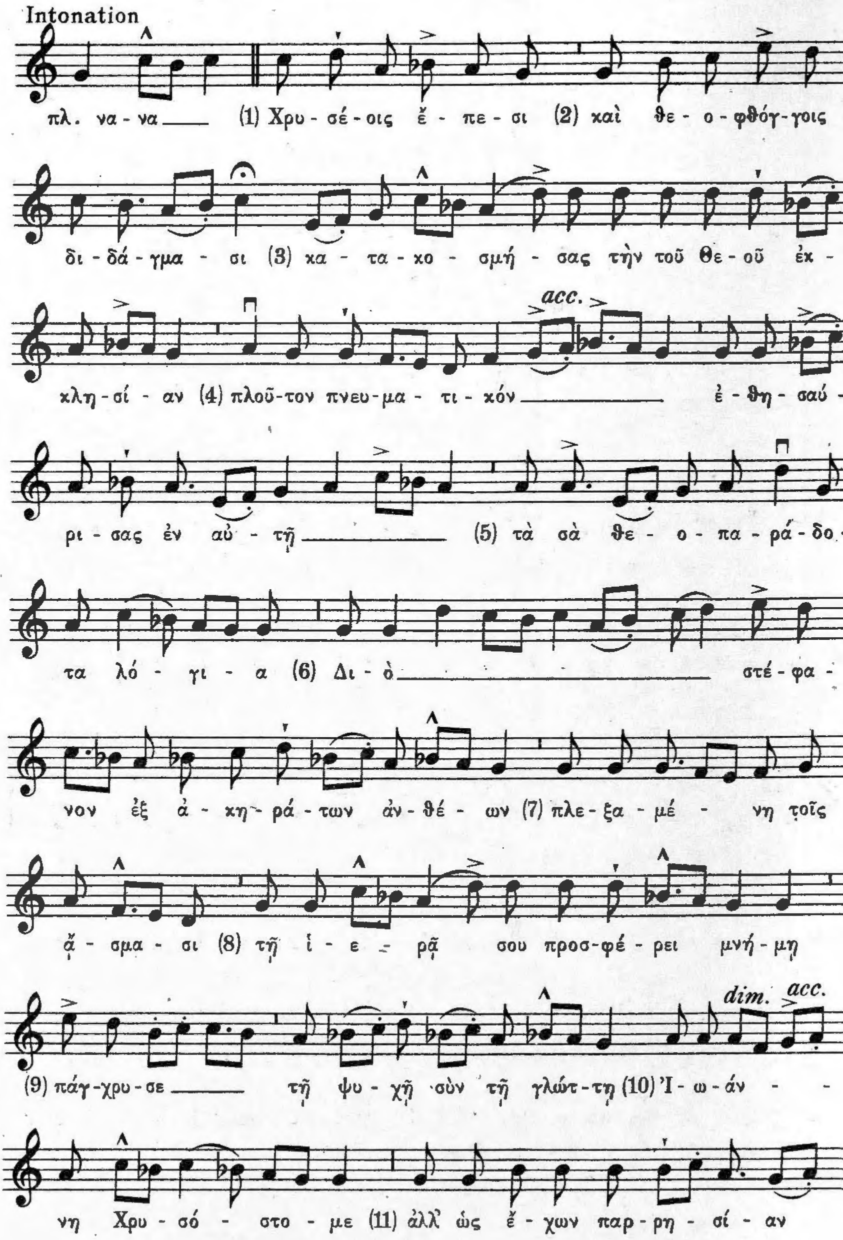
Mode II. Plagal. Intonation as for Hymn 46. From a. Finalis e.
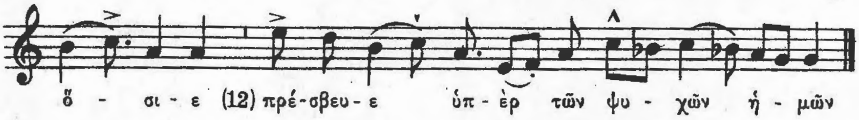


Signature clearer in T: πλ. β' (ef g a-) (2)-(3) T has the usual form of the Kylisma: e-fgfde, followed by ο instead of ο (D). (3) Read -λος——— with T and C, not -λος———. (6) Men., T: πανεύφημε; D: πατηρ ημων (7) T: χρυ-σο- (ef a-) which is the regular progression.

HYMN 48.

D f. 57 b; T f. 63; C f. 78 b; Men. p. 141; Dox. p. 203.
Mode IV. Plagal. (See below). From c'. Finalis g.
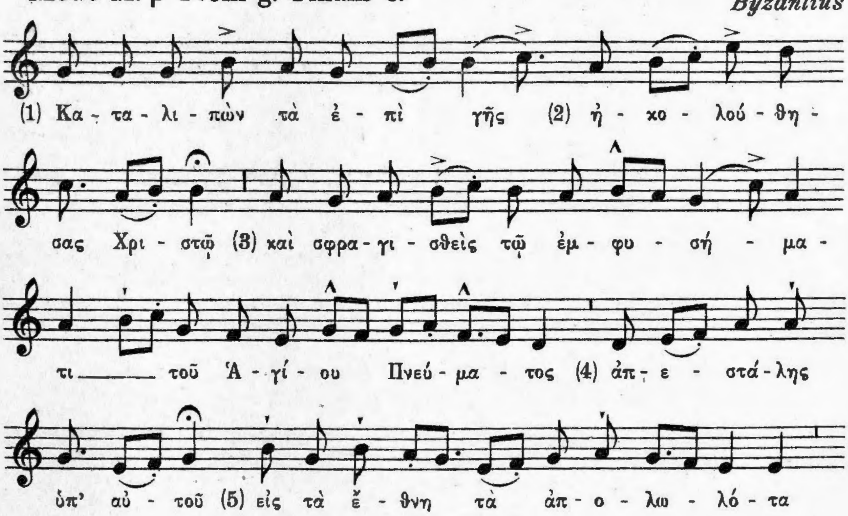




(1) D has confused the signature and the first two notes. C gives: πλ. δ ι ι χρυ-σε-; Man. I has χρυ-σε-, corrected by Man. II χρυ- g c′ c′ -σε-; these are both right. T = C Man. II. We have followed C Man. I as the the more effective reading. The signature in D is: πλ. ι ι g-c′b c′- (3) Read κα- with T, not κα- with D; C: κα-τα-κο- ef g a b c′·b σμη- || Θεοῦ] χριστου D (6) Read -στεφα-νον with T and C, not a-d′ -νον (12) Read -σβευ-ε with T and C, not -ε .
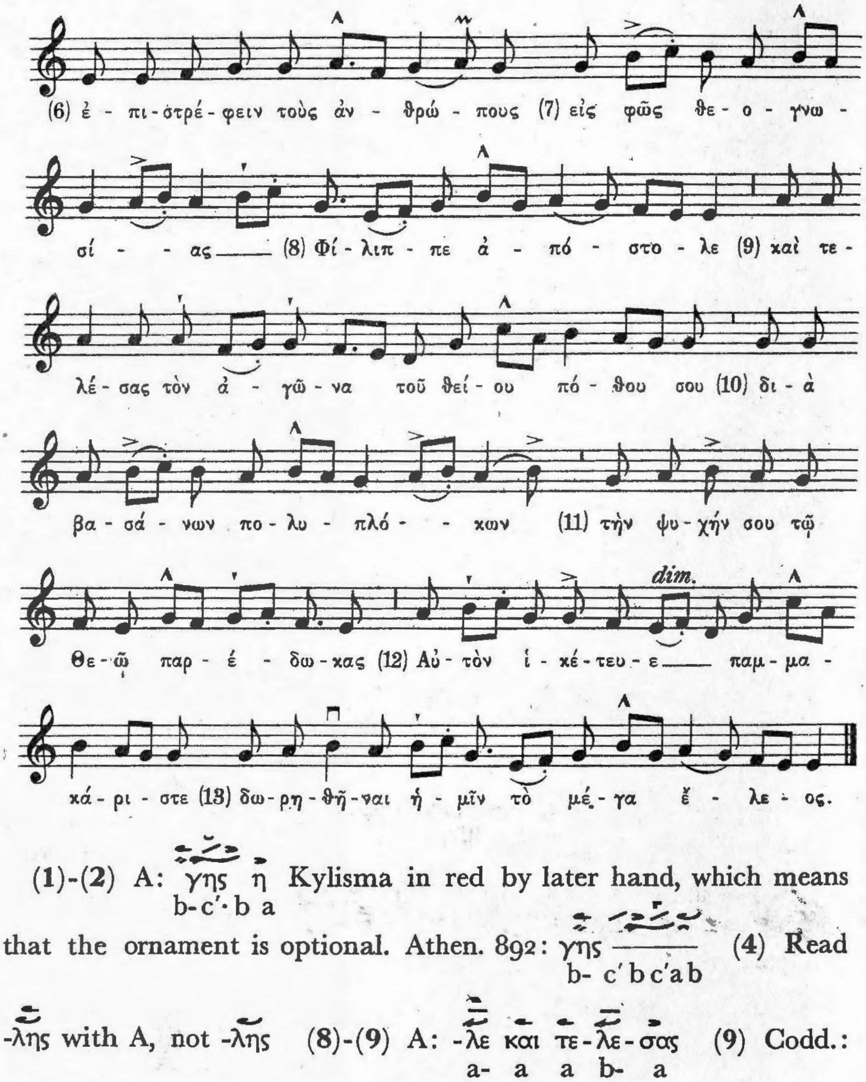
November 14.

Saint Philip, the Apostle.

HYMN 49.

D f. 57 b; T f. 63 b; C f. 79; A f. 59; Men. p. 142.
Mode II. β From g. Finalis e. *Byzantius*





(1)-(2) A: γης η (b-c'·b a) Kylisma in red by later hand, which means that the ornament is optional. Athen. 892: γης —— (b- c'bc'ab) **(4)** Read -λης with A, not -λης **(8)-(9)** A: -λε και τε-λε-σας (a- a a b- a) **(9)** Codd.: ποθου σου, inverted in Men. **(10)** fin. A in a late hand again adds the Kylisma; this time Athen. 884 f. 69 has the ornament in full, ending on a. **(11)** Men.: Θεῷ; codd.: χριστω || A and Athen. 884: την ψυ-χην σου τω χρι-στω παρ-ε-δω-κας (g a b ab g· ef g bg a-g fe e); this is a common formula and could easily have replaced the more original phrase in D. **(12)**
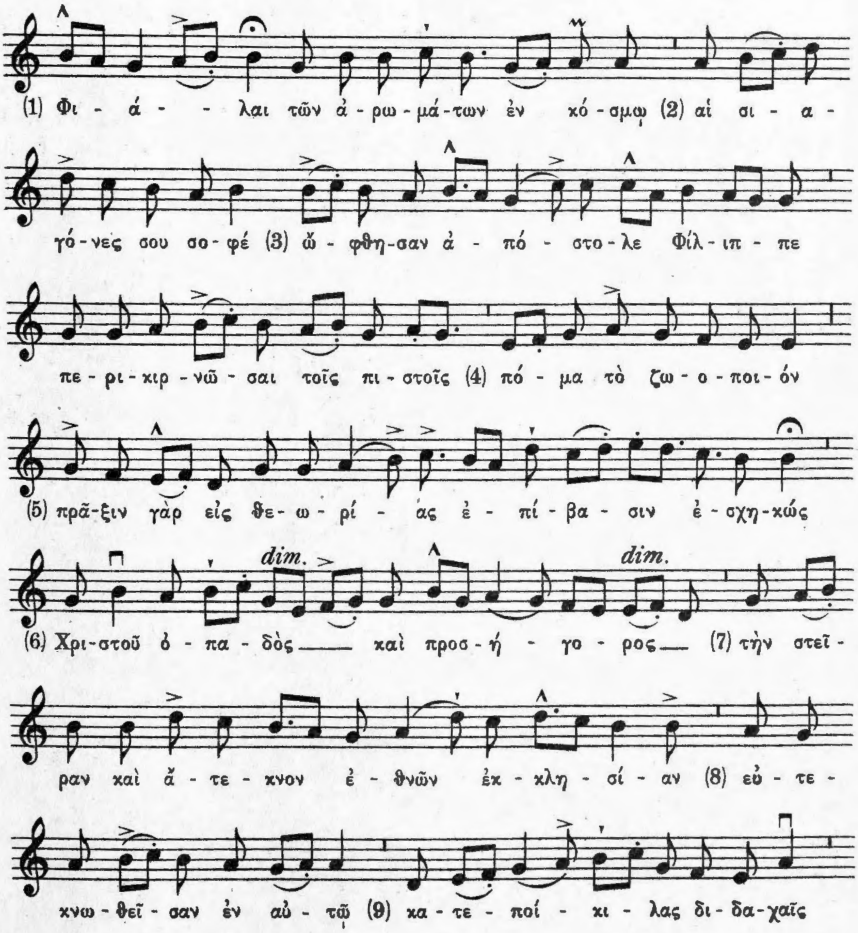
Read with T, C and A: αυ-τον ι-κε-τευ-ε . D is wrong, having repeated by mistake the first four signs in the line.
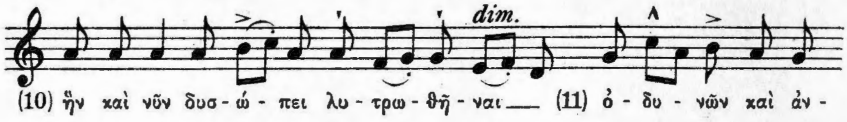
In the modern choir-book (*Dox.* 205 ff.) we find for this day only the hymns of the martyr Constantine of Hydra († 1800). Both he and St. Philip are commemorated in the Menaeum.
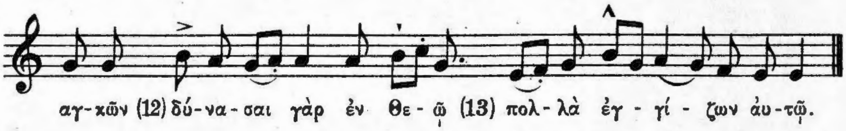
HYMN 50.

D f. 58; T f. 64; C f. 79b; Men. p. 151.

Mode II. β From b. Finalis e.







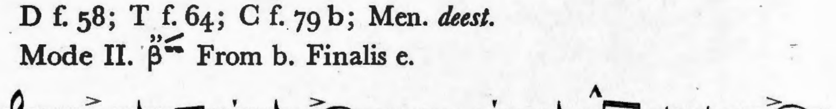
(1) T: κο-σμω (c′ a) (3) All three MSS punctuate after Φίλιππε ‖ There is a mistake in D, so we follow T and C: τοις πι-στοις. Otherwise all agree. (5) C: θεω-ρι-αν (sic) ε-πι-βα-σιν ε-σχη-κως, (g-ab bc′ a d′ c′ e′-d′ c′ b b-) a rare transposition of the usual formula a-g f e e. (6) Codd.: και προσηγορος; Men.: ἐχρημάτισας ("wast called"), which is a metrical equivalent. (11) Codd.: οδυνων; Men.: δεινῶν. ‖ T and C puntuate after this line and at γὰρ (l. 12) but not at Θεῷ. There is no definite break at either place.
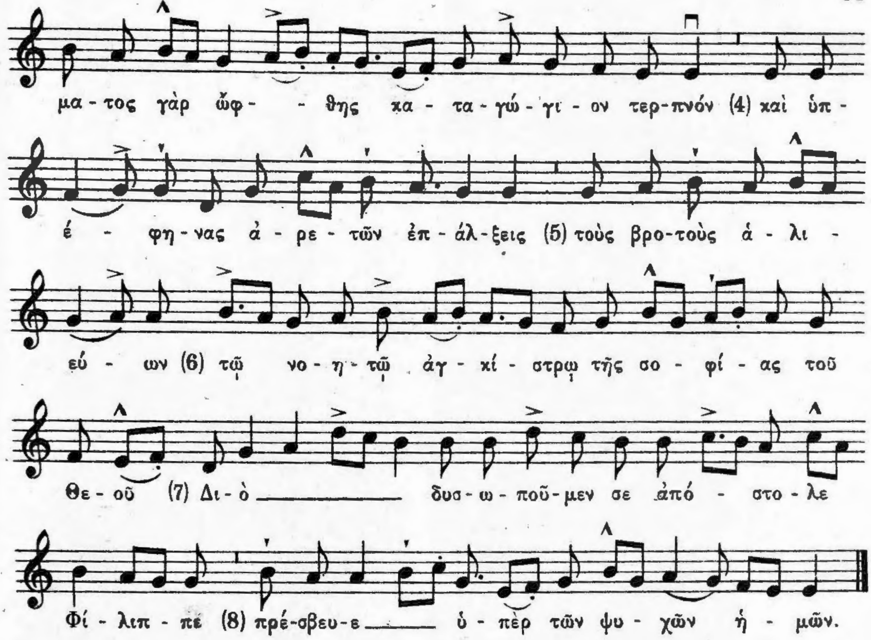
Translation: "As vials of fragrance in the world thy cheeks were seen, o wise Apostle Philip, pouring out on all sides the life-giving draught for the faithful. For having had practice as an approach unto theory, being a servant of Christ and familiar with Him, thou didst adorn, by thy teachings, the Church of the Gentiles, once barren and childless but in Him made fruitful. For her now plead that she be released from pains and distresses; for thou hast power in God approaching freely unto Christ." The opening lines seem to be merely a figurative description of the Apostle's eloquence.

HYMN 51.

D f. 58; T f. 64; C f. 79 b; Men. *deest.*

Mode II. β From b. Finalis e.





(1) fin. T and C wrongly mark β̈ (= g) after this line. (6) D is wrong and the other MSS are right but disagree. C: νοη-τω αγ-κι-στρω της σο-φι-ας θε-ου, a normal interrupted cadence. From this we suggest two simple corrections in D: αγ- not αγ-, and της not της. T: -τω αγ-κι-, then as C to: θε-ου.
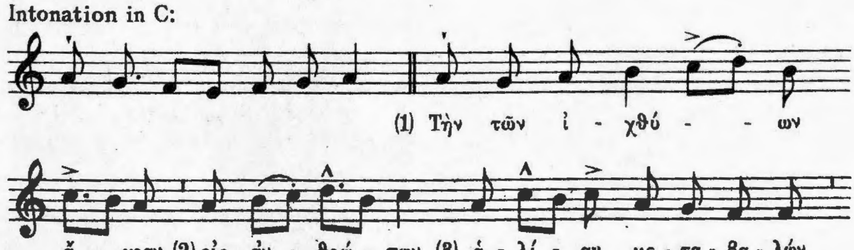
(C neume transcription: b ab / g· ef g bg a-g f e ef)
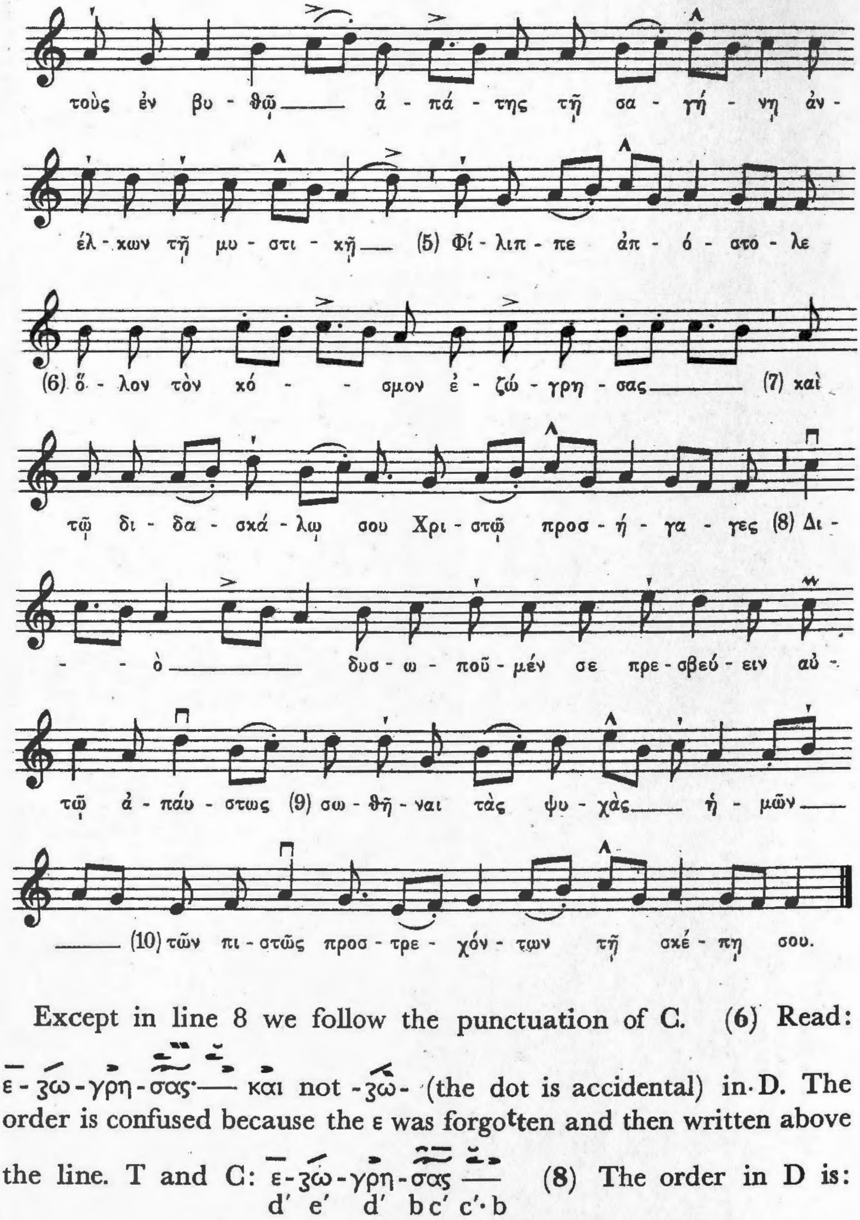
HYMN 52.

D f. 58 b; T f. 64 b; C f. 80; Men. *deest*.

Mode III. From a. Finalis f.

Intonation in C:
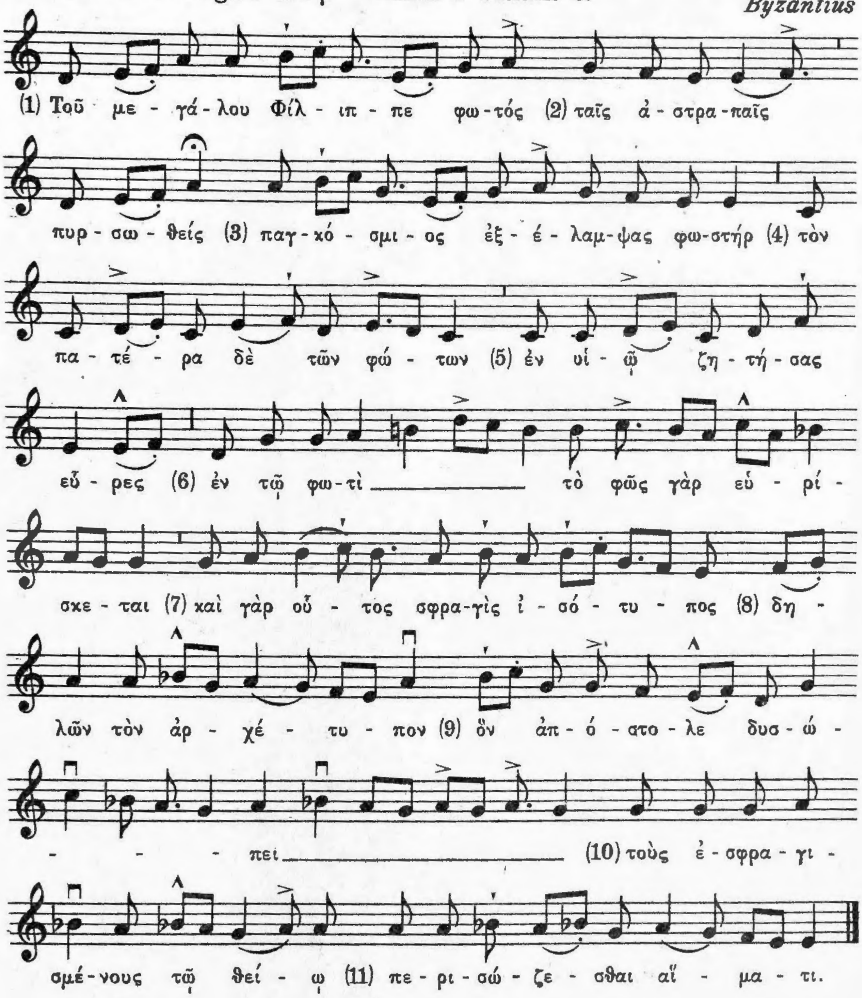




Except in line 8 we follow the punctuation of C. (6) Read: ε - ȝω - γρη - σας·— και not -ȝῶ- (the dot is accidental) in D. The order is confused because the ε was forgotten and then written above the line. T and C: ε-ȝώ-γρη-σας — (d′ e′ d′ bc′ c′·b) (8) The order in D is: -ειν αυ-τω α-παυ-στως; T and C: αυ-τω·, (c′·b c′-) punctuation going against the sense.

HYMN 53.

D f. 58 b; T f. 64 b; C f. 80 b; Men. p. 142.

Mode II. Plagal. πλ. β From f. Finalis e.

Byzantius



(2)-(3) T: α-στρα-παις· — πυρ-. (e- f·e d-) Over -παις D, probably by the second hand, adds the Kylisma which indicates here the ornamental group e-fgfdef; C: -παις· ——— πυρ- (e- fefde d) || The punctuation

in lines 1—3 is the same in all three MSS || Codd.: πυρσωθεις; Men.: πυρωθείς (4) Read δε with T or δε with C, not δε with D || C has the dot after this line and after φωτὶ in line 6 || For the allusion see John 14,8. (6) T: φως γαρ (a) (7)-(8) T Man. I: ισο-τυ- (g) πος δη-λων (e f a-); T Man. II = D || No MS has a stop after line 7. (8) fin.- (9) C has the signature να να (abbreviated ι ι = c′c′) before ον (b c′); although a good many signatures in C are wrong, we may justify this one by regarding c′ as the important note and b as an appoggiatura. (9)-(10) T: -ω-πει ——— τους; (g- a- b-a g a g a g) C has the same progressions as T but omits the Gorgon (ɼ) and adds a Klasma to the last Oxeia || C alone has a dot before line 10.
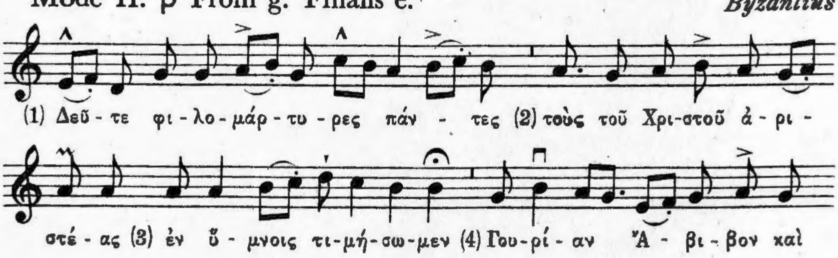
Literal translation: "Thou, Philip, fired by the flashes of the great light, didst shine as a beacon for all the world. Having sought the Father of Lights, thou foundest Him in the Son. For in the light is the light found; since He is a faithful seal (John 6, 27), revealing the Exemplar. Whom, O Apostle, do thou implore that they which are sealed (2 Cor. 1, 22; Rev. 7, 3) may be saved by the Blood divine."

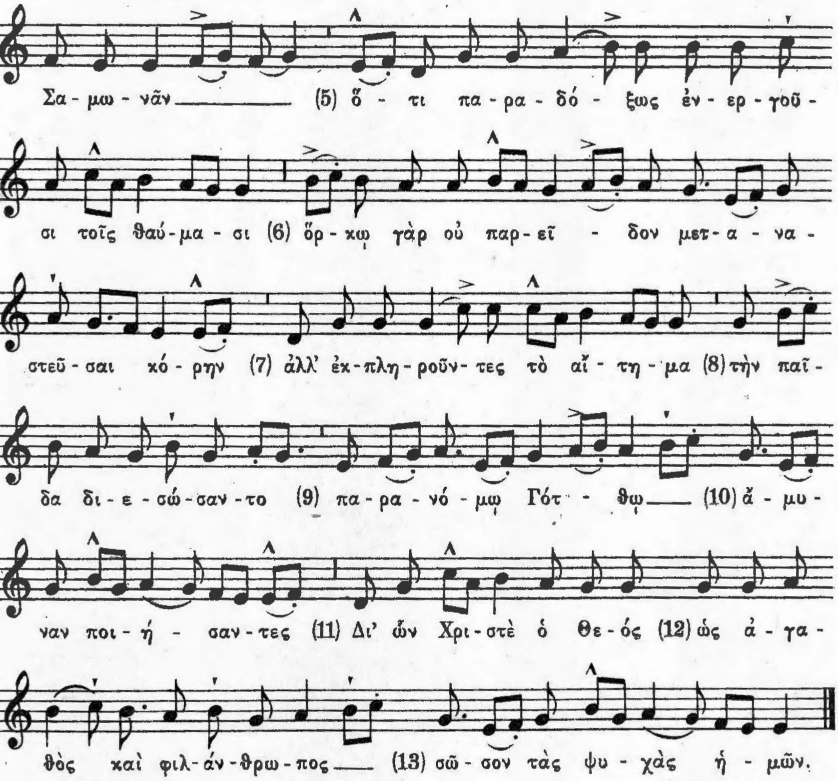
November 15.

The Martyrs of Edessa; Gurias, Samonas and Abibus

HYMN 54.

D f. 59; T „ f. 65; C f. 80 b; A f. 60; Men. p. 153.
Mode II. β From g. Finalis e. *Byzantius*





Intonation: a later hand in A has: νε - α - νε - - ες (probably),
b c′ g e-fgf g-

Man. I giving β (= g). (2) A Man. I: του χρι-στου α - ρι - στε-ας;
b c′ d′ c′· g a a a

A Man. II: του χρι-στου α - ρι - στε-ας (4) fin. A late hand in A
g a b a· g a b a.

marks the phrase e- f g f g- with the Subsidiary called Thes-kai-apo-thes (See my *Handbook*, p. 27). (5) Read τοις with A, not τοις.

(6) A Man. II: μετ - α - να- (7) Athen. 884: -ρουν - τες; A has ϙ
d e f g

(red) and C ♮ in the same place. In the 13th century the Phthorae (modulation-signs) were not differentiated, as they were later, but served to mark all kinds of chromatic alteration. Here we should
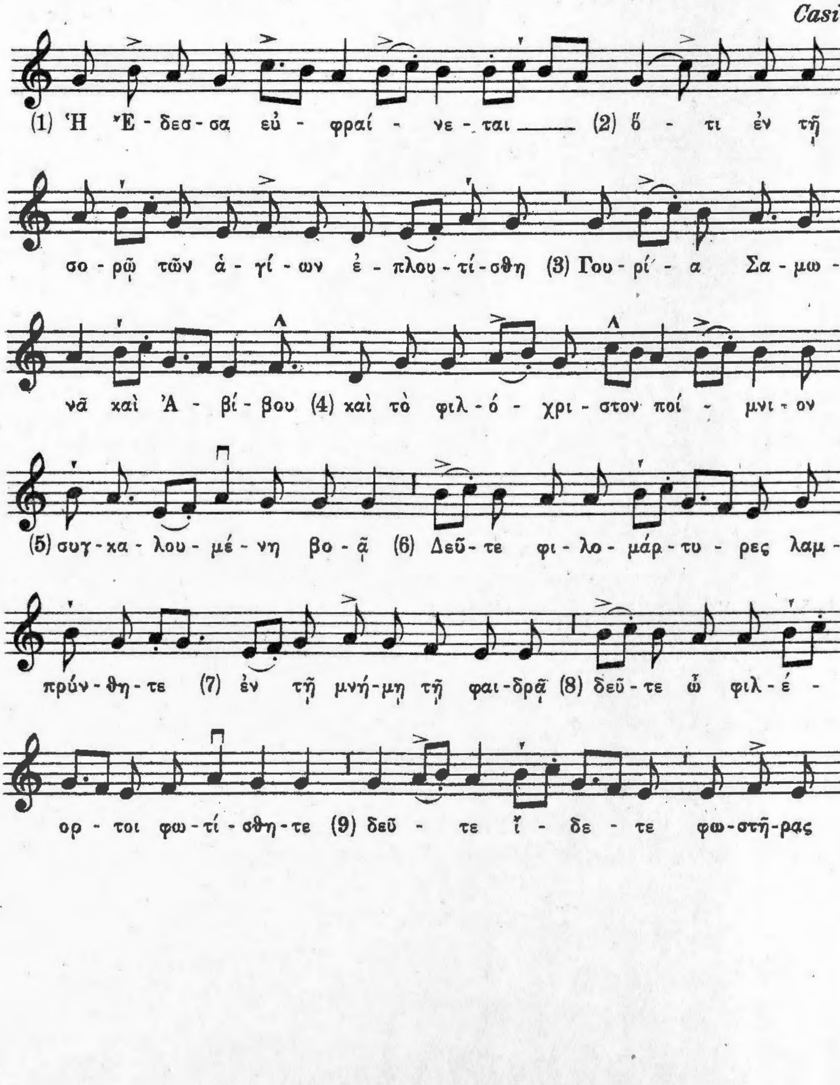
sing a♭ and b♮ up to the end of line 7. (**12**) fin. Read -πος with A and C, not -πος with D.
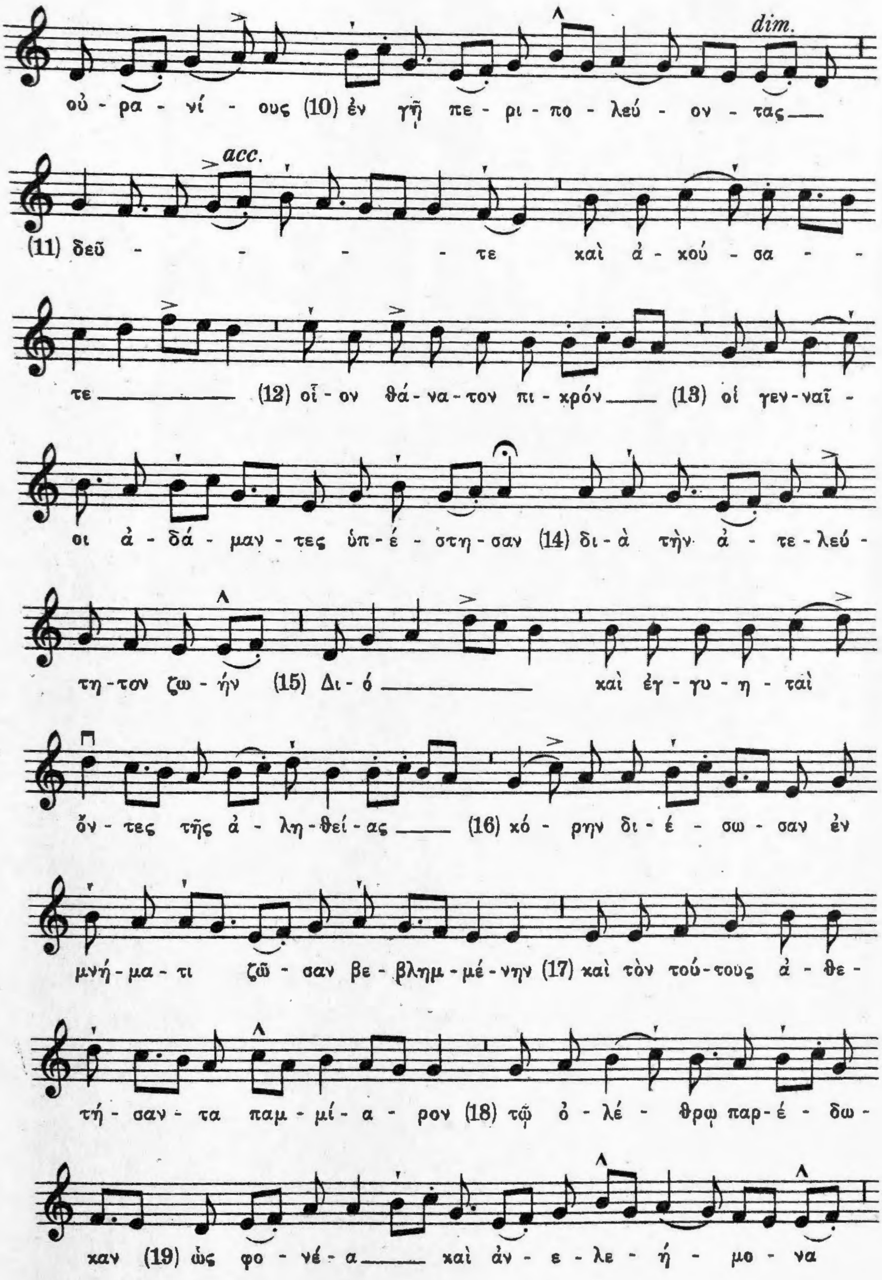
The Proper Hymns seldom give any details of the life or acts of the saints; but here the author was probably imitating Casia, one of the most original of Byzantine hymnwrights (for the miracle see *Byz. Zeitschr.* 20, 1911, p. 425). All the MSS show close agreement in the musical text.
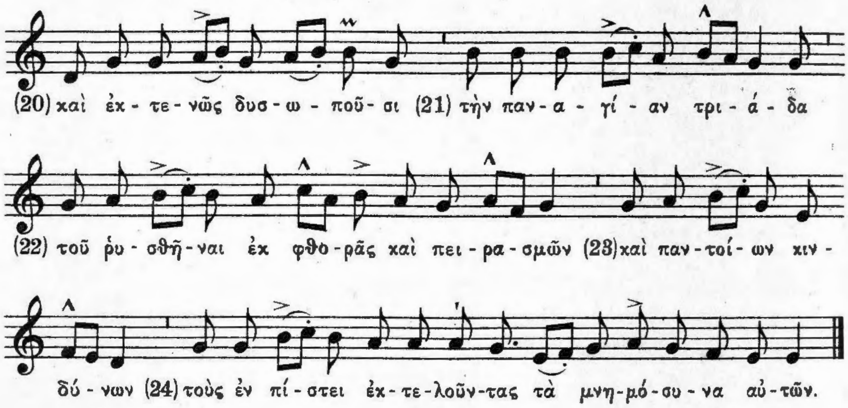
HYMN 55.

D f. 59; T „ f. 65; C f. 81; A f. 60; Men. p. 152.
Mode II. β From g. Finalis e.

Casia




dim.
οὐ - ρα - νί - ους (10) ἐν γῇ πε - ρι - πο - λεύ - ον - τας
acc.
(11) δεῦ - - - - τε καὶ ἀ - κού - σα - -
τε (12) οἶ - ον θά - να - τον πι - κρόν (13) οἱ γεν - ναῖ -
οι ἀ - δά - μαν - τες ὑπ - έ - στη - σαν (14) δι - ὰ τὴν ἀ - τε - λεύ -
τη - τον ζω - ήν (15) Δι - ό καὶ ἐγ - γυ - η - ταὶ
ὄν - τες τῆς ἀ - λη - θεί - ας (16) κό - ρην δι - έ - σω - σαν ἐν
μνή - μα - τι ζῶ - σαν βε - βλημ - μέ - νην (17) καὶ τὸν τού - τους ἀ - θε -
τή - σαν - τα παμ - μί - α - ρον (18) τῷ ὀ - λέ - θρῳ παρ - έ - δω -
καν (19) ὡς φο - νέ - α καὶ ἀν - ε - λε - ή - μο - να



This hymn is admirably composed: the pride of the city of Edessa in her own martyrs, her triumphant cry to the faithful to share in the festival, then a short but powerful description of the saints and their acts, and a conclusion in which the usual formula is so skilfully varied that it gives a feeling of strength and freshness most unusual in the Proper Hymns.

(2) C: ο - τι (g c′ b♮ a♭), the modulation-sign is probably due to a late hand. (4) fin. Dot in C. (5) T: - με - νη (a- b a g) (6) Read φι-λο- with T and C, not φι- (8) Before this line T has the signature β̈ δευ- (in red), δευ- (in black). We may note, that if the Duo Kentemata were read *before* the Hypsele, or added in (as some writers suggest), the signature, which indicates b-natural, would be meaningless. || C: δευ - τε (g- c b♮ a♭) || ῶ] D: ουν (10) Men.: περιπλέοντας; codd.: περιπολευοντας (11) Read in D: -σα- with C, not -σα-; C is otherwise in exact agreement || T: δευ - - - - - - - τε· και (g- f g a b a·gf g- f e d- b) (16) Read -σω-σαν in D (-σα accidentally repeated and half-erased). This correction is supported by the other MSS. (21) Order in D:

-α-γι-αν, which is clearer in A and T. (22) T, A: πει-ρα-σμων;
g·f ef g-

C = D. (23)-(24) T: παν-τοι-ων κιν-δυ-νων· τους εν πι-; C: παν-
g a g a·g f-ga a-b· ag a b c′ ga

τοι-ων κιν-δυ-νων·——— τους εν πι-; C Man. II: παν-. This long
b a b·a g-a a-babga g a b c′ a
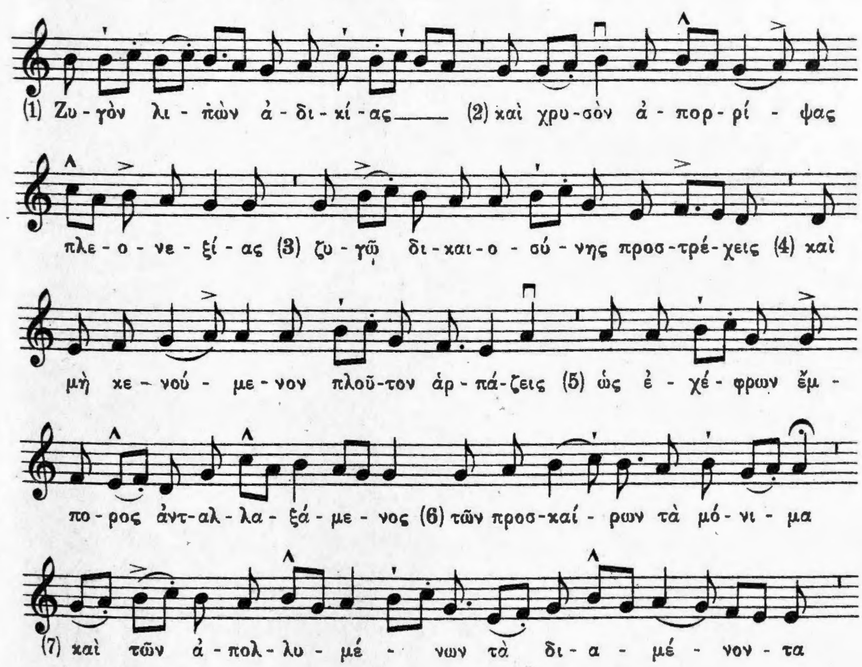
hymn is very regular in its musical form and medial cadences. The differences of reading are not serious.
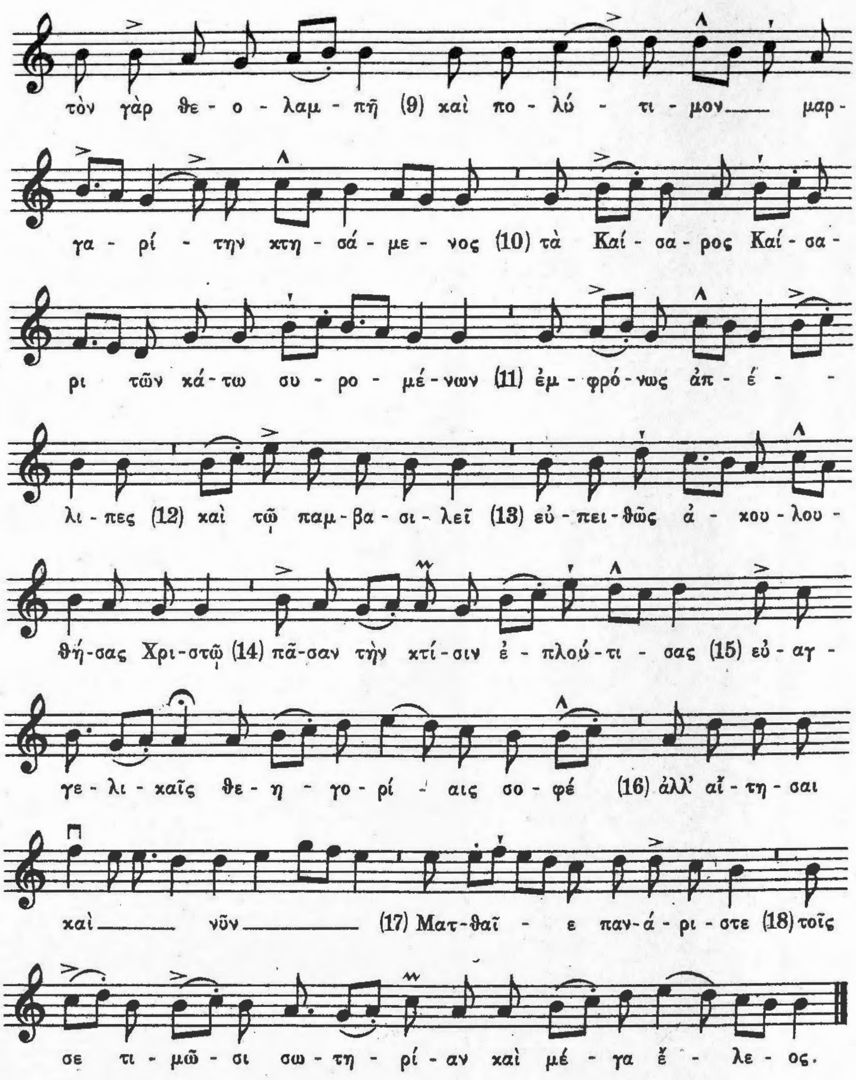
November 16.

Saint Matthew, Apostle and Evangelist.

HYMN 56.

D f. 59 b; T f. 65 b; C f. 81 b; Men. *deest.*
Mode II. β From b. Finalis b.





Intonation in C: νε α νες (b a g-ab) (1) Read -γον, not -γον; C has -γον λι- (4) Observe suggestion of Mode I in the formula efg-a a- which neatly prepares the way for the interrupted cadence on a at the end of the line. (5) Read εμ- with C, not εμ- (9) Order,
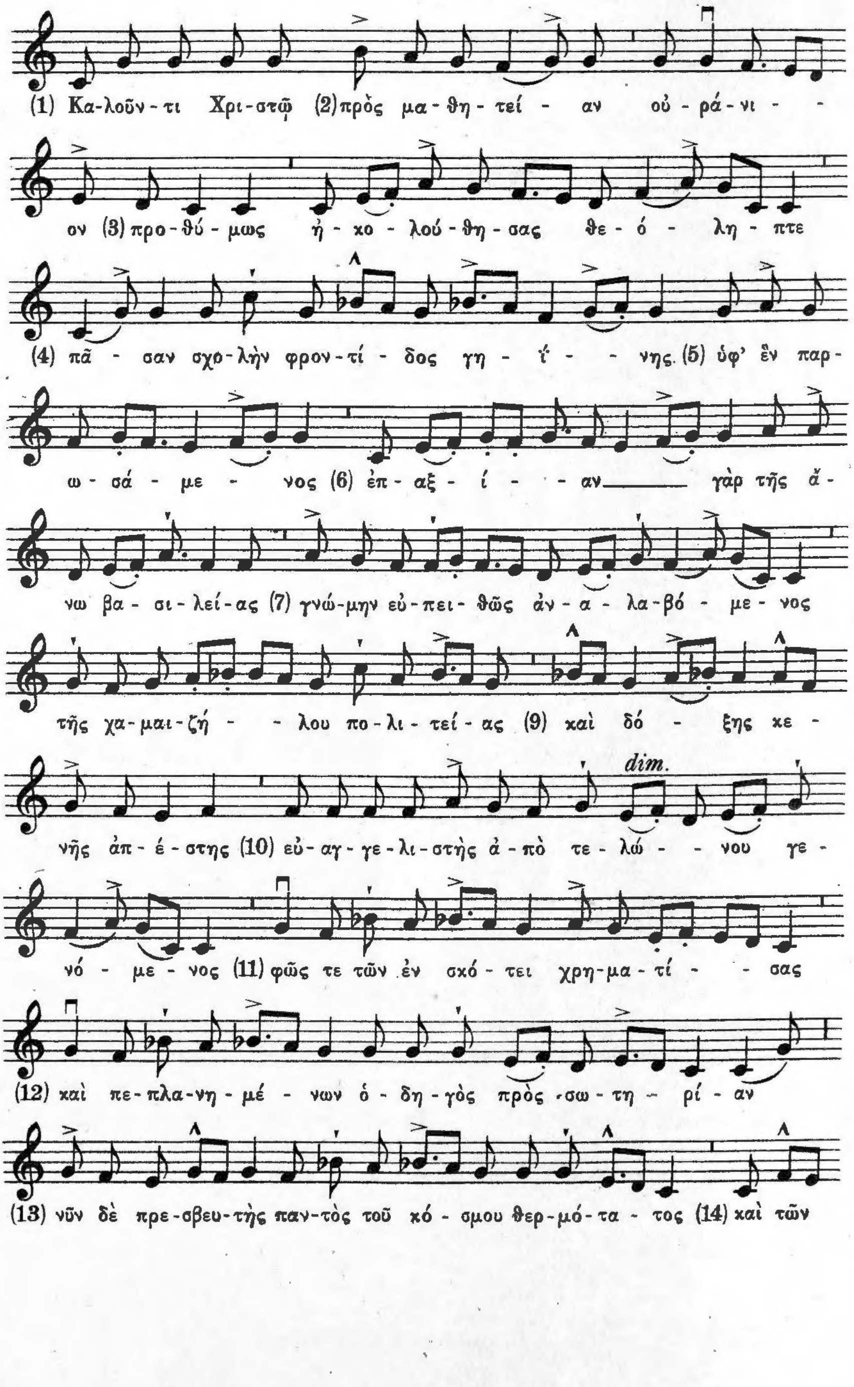
clearer in C, is: μαρ-γα-ρι- (10) C less well: κα-τω συ-ρο-με-
a ab af g-
(11) C: εμφρονως; D: ευφρονως. The prudence of St. Matthew is emphasised. (12) C: -σι-λει
a b- (13) C: χρι-στω
gf g- (15)-(16) C:
σο-φε αλλ.... (18) A final cadence on b♮, though quite legitimate, is
b c'·b a
rare in this mode and goes against two signatures in C which has α'' (= a) after line 16 and πλ. β'' (= e) after line 17. But as the medial signatures are often wrong in this MS, it seems better to accept the melody as given (with trifling differences) by D, A, T, C than to change the neumes. The same reading is also found in Vatopedi 1492 of which Professor Wellesz very kindly sent me photographs, enlarged from Professor Höeg's films. (It is a parchment MS of the classical age of the Round Notation and may be of the 12th or 13th century. It seems to be more accurate than D but inferior to A). In spite of the agreement of the MSS, it is, however, still possible that, through an error in the archetype, the whole passage from the middle of line 15, may be a fifth too high.
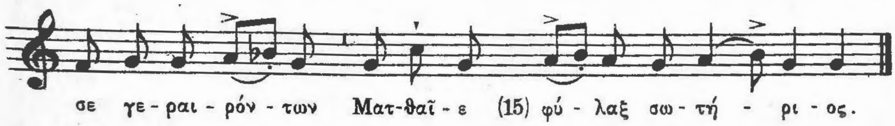
This hymn seems to be the best of those assigned to St. Matthew in the Sticherarium. The author begins well and makes good use of the contrast between Levi the publican and the Evangelist, who with devout prudence chose to be rich in spiritual things and enriched the world with his message. Yet the language, from line 15 to the end, sinks back into triteness. If this be a favourable example of later Byzantine hymnography, how great is the decline from the art of St. Romanus, which is ever fresh, vigorous and imaginative, adding by his own insight a wealth of meaning and beauty to the ancient story? Here with the audacity of untaught genius he finds a new employment for the converted tax-gatherer. "Abide like a tax-gatherer, Matthew, and take toll of him, the foe of Adam, as formerly thou tookest it from travellers. Spare him not, until thou exact the uttermost farthing. Sit and watch the road that leadeth to Hades; and if thou find the Destroyer returning from among my people, set on him and tax him and leave him despoiled—such is my bidding who alone know the secrets of the heart." (Christ-Paranikas, *Anthologia*, p. 134).

HYMN 57.

D f. 60; T f. 66; C f. 82; Men. p. 159.

Mode IV. δ From g. Finalis g.





The text of this hymn is confused in D and could never have been restored without the help of other MSS.

The intonation, found only in D, is corrupt. We may perhaps read:

νε - ε - ε * α - α - α - α † α - α - γι - α (not -α-α-γι-). The
g g g-a gf g c- de f e· d· c-g

asterisk and the cross represent two obscure neumes, perhaps the Gorgosyntheton (cf. *Handbook*, p. 27) and the Ekstrepton (Fleischer, *Neumenstudien*, T. 3, page 52). Both are mute Subsidiaries. (1)-(2)-(3) Both T and D punctuate, against the sense, differently from the Menaeum. In such a case the singer should make only a slight pause where the music demands it. (4) T: φρον-τι- (5) D and T are both wrong. The simplest correction is to omit the Ison over ἓν; read υφ' εν, not εν. (It would also be posssible to add an Oxeia to (παρω)σά-, which would then match the phrase in the next line; but the Klasma underneath suggests that the phrase is complete.) || T has the dot and signature δ (= g) after this line. (6) Read in D: επ-αξ- with T, not -αξ- || The next phrase is much confused in D, but T has the right order: -ι-αν γαρ, the Oxeia is therefore *not* meant to be annulled. || Read in D της ανω with T, not της || T has dots at ἐπαξίαν and at βασιλείας || T: βα-σι-λει-ας (βαρ. = f)
ag f- f

(7) T: αναβα-λο - μενος (sic) πλ. α (?) = g. (12) T has a dot
f- ga

at πεπλανημένων. (13) D Man. II: πρε-σβευ-της; T: -σβευ-της
fg g- fg g
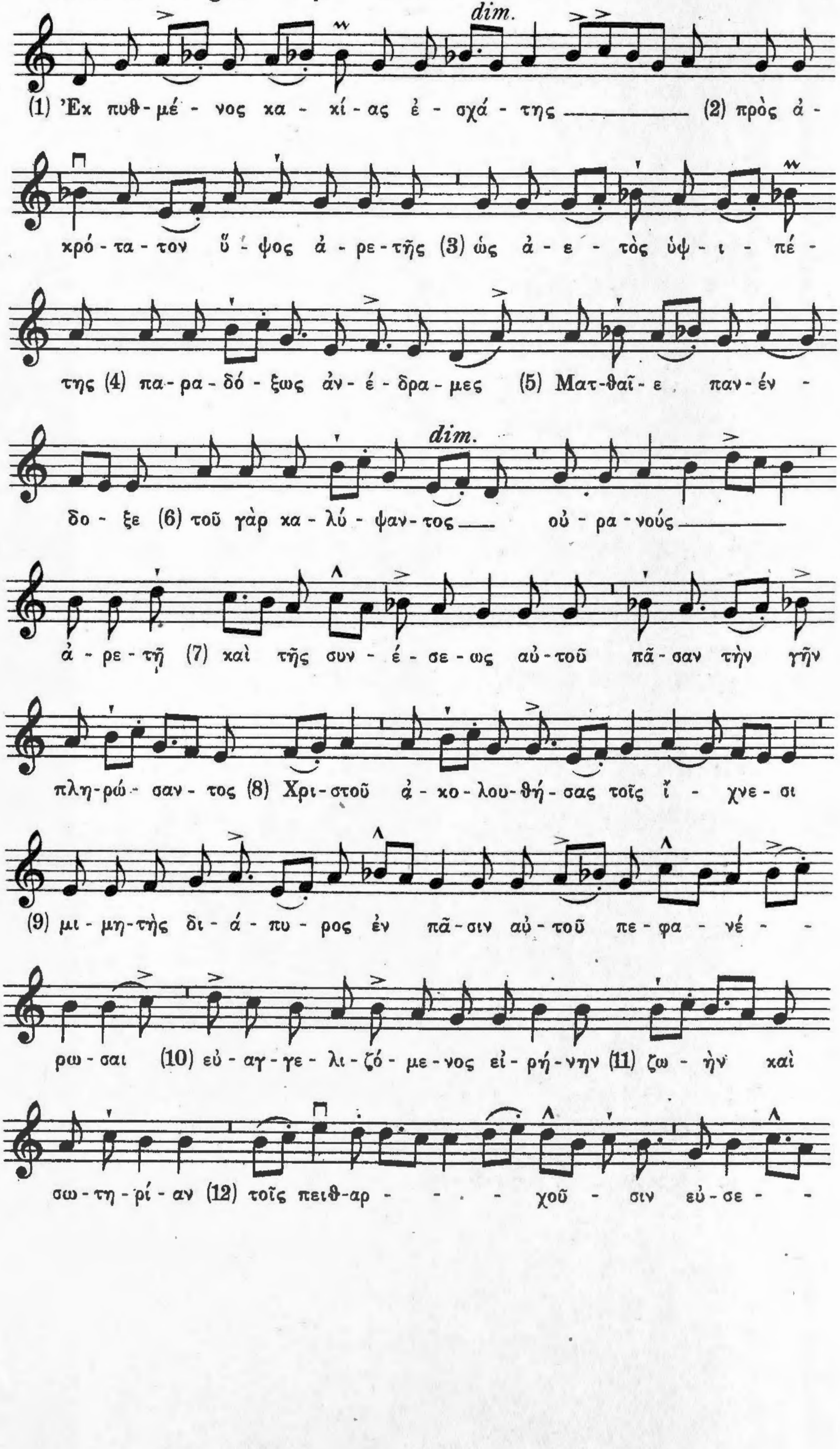
——— || Read with D Man. II and T: παν-τος, not παν- with D
abafg
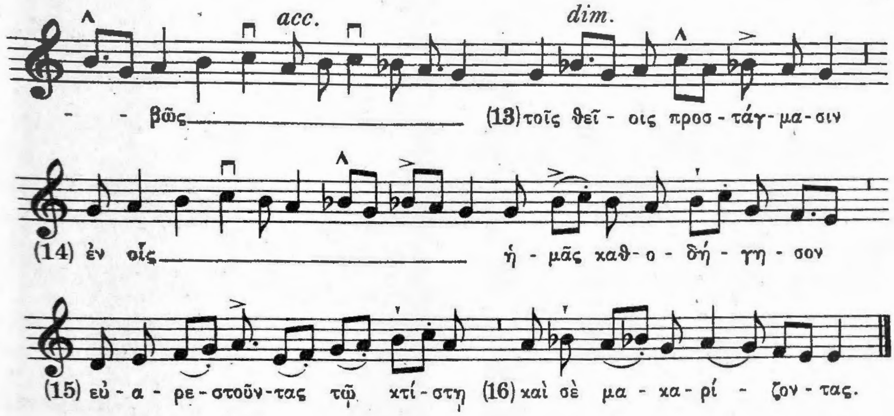
Man. I. || Read θερ-μο- with T, not -μο- with D. (14)-(15) T punctuates at γεραιρόντων and further has: ματ-θαι-........σωτη-ρι-ος.
ab c′ ag- g

HYMN 58.

D f. 60 b; T f. 66 b; Men. p. 160.

Mode II. Plagal. πλ. β From f. Finalis e.





The f-signature, though rare, is well established in this Mode.

(2) T: α-κρο........-ψος α- (3) T: α-ε- || Neither MS has a
a b- b g g a
dot after this line. (5) Codd.: πανενδοξε; Men.: πανεύφημε. (6)-(7) Both MSS agree in punctuation || Men.: συνέσεως which D has in rasura; T: αινεσεως (7) Slight difference in T: πα-σαν την γην
b a ga b
πλη-ρω-σαν-τος (8) T: χρι-στου........-θη-σας (9)-(10) T:
a bc′ g· e f a- f· ef
-ρω-σαι ευ-; we may read b♮ because of the suggestion of Mode I ||
b- b- d′
D absurdly reads παιφανερωσας. (12) D in this difficult passage seems to read: πειθ - αρ - - - χου - σιν; T (not very clear):
e′- d′d′· c′ c′- d′e′ d′b′ c′ b·
πειθ - αρ - - - κτλ. = D. We pass here into the Authentic Mode:
e′- d′d′· c′ d′ e′
so b-natural is recommended, but b-flat may be resumed as soon as we regain the Plagal region. || D: ευ - σε - - - βωσ————
g b- c′·a b·g a b- c- ab c′-
——— (crowded in the MS); T: ευ - σε - - - βωσ————
b a· g- g b- c′· a b·g a- b- c- ba- bg b

— β (= g). (13)-(14) T: -ταγ-μα-σιν· εν οις ——————;
a g- c′ b a· g a- b- c′- b a- bg b ag-
D: -ταγ-μα-σιν· εν κτλ. = T though less clear. (15)-(16) D has
b a g- g
nearly all the neumes over wrong letters, but a glance at T will put
matters straight. T: ευ-α-ρε-στουν-τας τω κτι-στη και σε μα-κα-ρι
d e fg a· ef g b a- a b ab g a-g
ζον-τας; D: τω κτι-στη
fe e ga bc′ a-
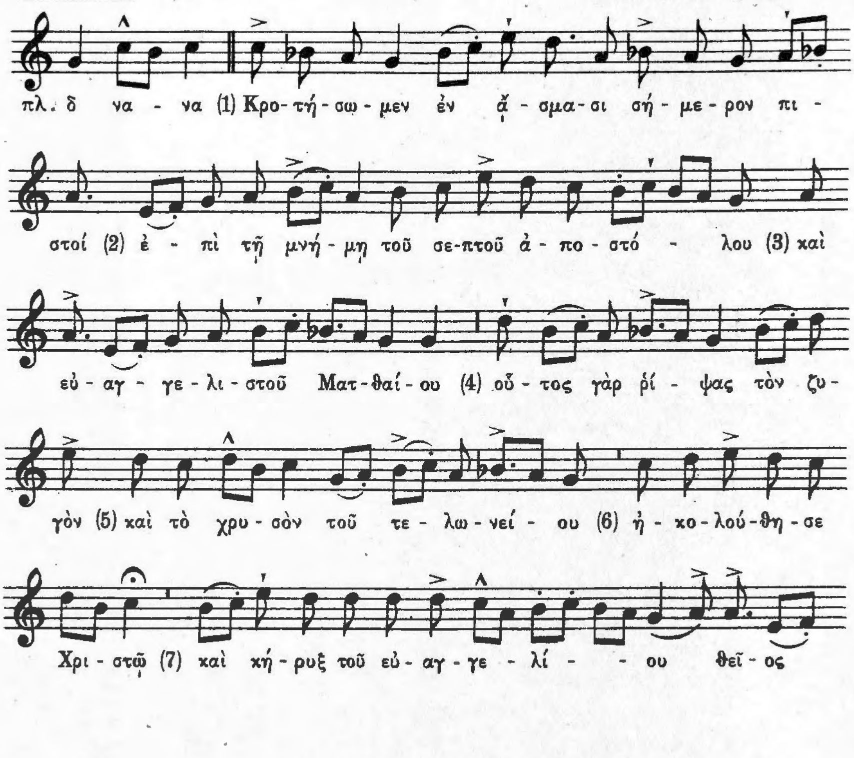
This hymn shows how badly we should fare if we tried to decipher D without the aid of another MS.
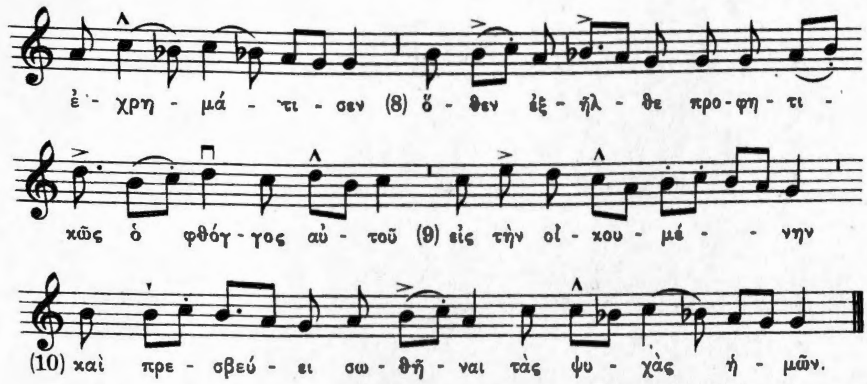
HYMN 59.

D f. 61; T f. 67; C f. 83; Men. p. 166.

Mode IV. Plagal. (See below). From c′. Finalis g.

Intonation:





(6) fin. and (8) fin. T marks Mode III Plagal (Barys) meaning somewhat inaccurately c′. It properly denotes f. (7) The order, clear in T, is: - λι - ου θει -. We assume b-natural because of the strong suggestion of Mode I but return to Mode IV Plagal at the end of the line. (8) T has clearly ο - θεν; the Ison is faint in D.

November 17.
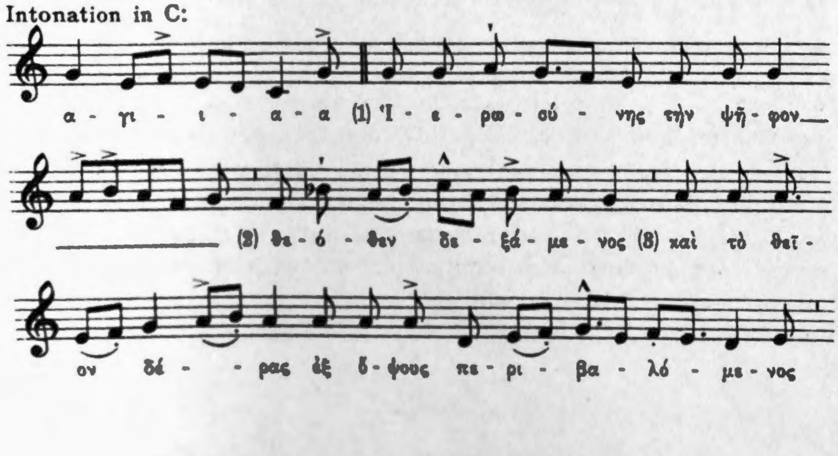
Saint Gregory.
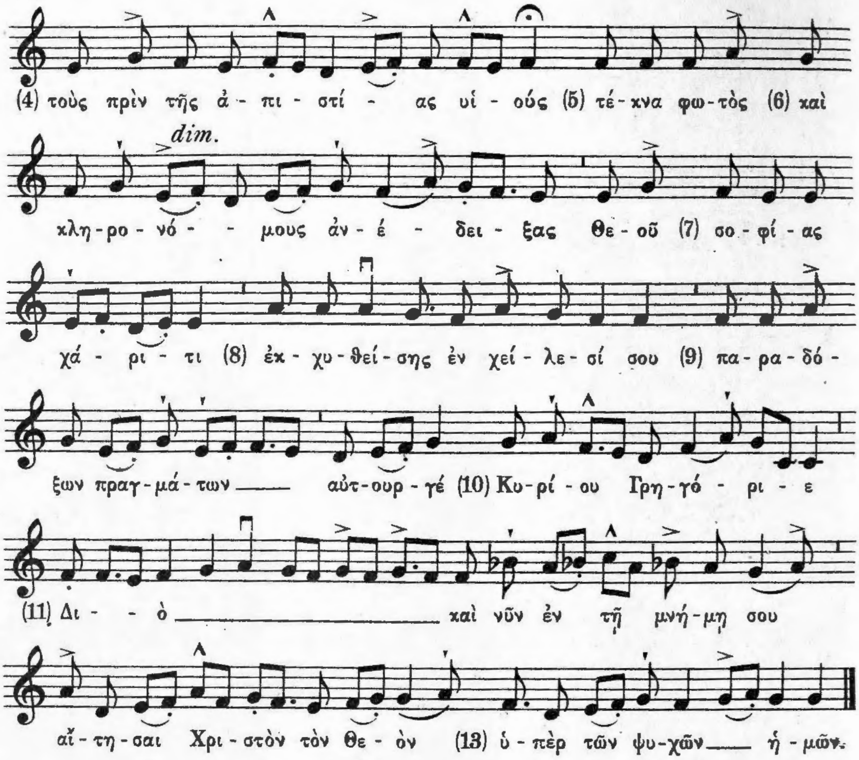
HYMN 60.

D f. 61; T f. 67; C f. 83 b; Men. p. 176.

Mode IV. δ From g. Finalis g.

Intonation in C:





(3)-(4) T: -βαλ-λο-με-νος (sic) τους πριν της α-πι-. This vir-
af gf· e- f f a g f fe

tually transposes the passage one note higher than D. The latter probably noticed his mistake, but instead of recopying the verse, he altered the Ison over -πι- into an Oligon, and regained the proper pitch. The reading of T is the better of the two because medial cadences on f are frequent in Mode IV. (5) T: φω-τος (g a) (6) After ἀνέδειξας T has the helpful signature πλ. β̈ (= e). (7)-(8) The punctuation and reading of the Menaeum are unsatisfactory: σοφίας χάριτος· ἐκχυθείσης ἐν χείλεσί σου. Read χάριτι with our MSS and translate: "Having received from God the stone of the priesthood (cf. Exodus, 28, 9) and having hung it around thy saintly neck (δέρας seems to be confused with δειρή or δέρη in the sense of "neck". The usual meaning "skin" would not suit the context; D has δοραν: poetical and archaic words are apt to be misunderstood by late
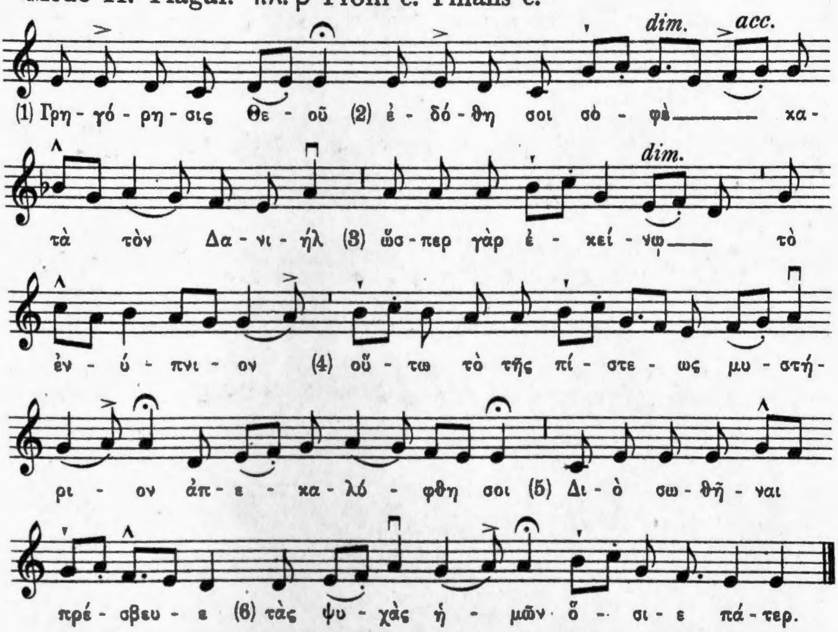
writers) by divine command (lit. "from the height", a variation of ἄνωθεν), them that were formerly sons of unbelief didst thou turn into children of light and heirs of God, by the grace of wisdom shed upon thy lips, worker of wondrous deeds, all blessed Gregory."

(9) T: πα-ρα-δο-ξων (g a) (10) T: κυ-ρι-ου γρη-γο - ρι - ε (a f d f-g a) || Men.: παμ-μάκαρ; codd.: κυριου; if we accept this, we must sing by the punctuation in the MSS. (11) T: δι-ο ——vacat—— και (f- g- b a g- f) (13) Read υ-περ in D which is clearer in T.

HYMN 61.

D f. 61 b; T f. 67 b; Men. p. 168.
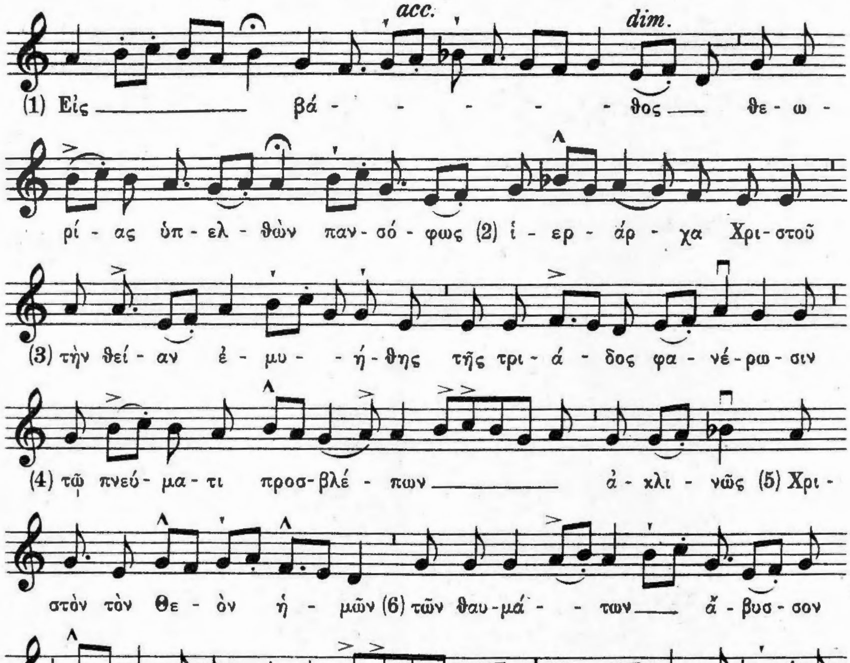
Mode II. Plagal. πλ. β From e. Finalis e.

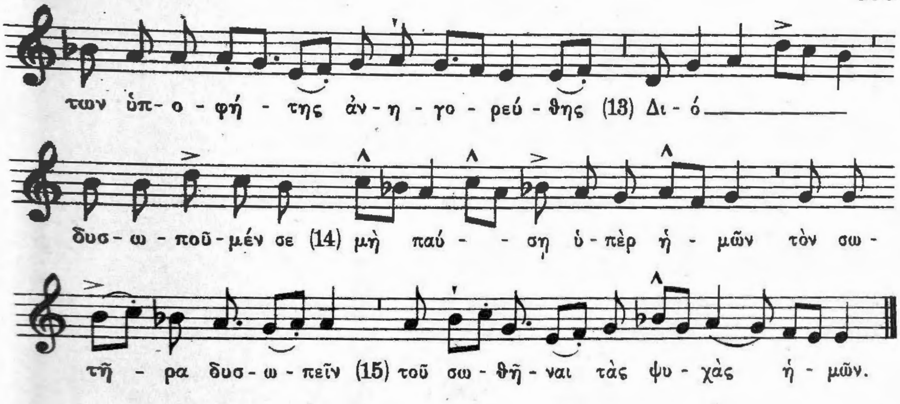


(2) T: σο - φε ——— κα- (g g· e fg g) (3)-(4) Because of the suggestion of Mode I we assume b-natural. (4) T: μυ-στη - ρι-; C: μυ - στη - ρι- (f a- g-a f a- g-a)
(5) fin. Dot in C.

HYMN 62.

D f. 61 b; T f. 67 b; C f. 84; Men. p. 167.
Mode II. Plagal. (See below). From a. Finalis e.
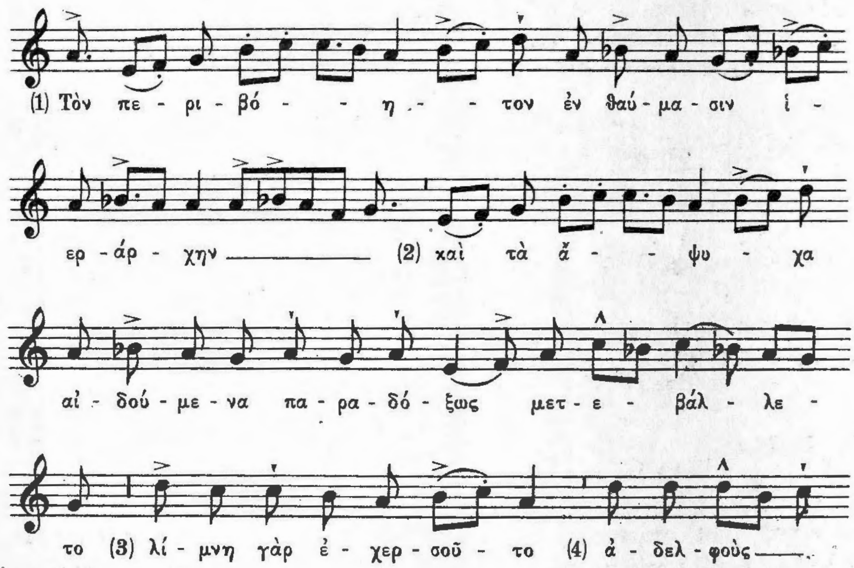




Intonation πλ. β′ (ef g a-). (1) The Kratema over the end of εις must, if right, prolong the b. We then read in D: βα - - - - - - - θος; C: βα - - - - - θος (g- b a· gf g- efd); T: βα - - - - - - θος (g- f· g a b a· gf g- f ed-) || Both C and T have a dot after -θος. || T and C: θε- which is right and must be read here. (2)-(3) The Menaeum, as will be seen, punctuates differently from the MSS at the end of line 2. || T has the signature of πλ. β′ (= a) and at the end of line 3 ἦχος β′ (= g). (4) D: προβλεπων (4) -πων. We may read b♮, as this is a cadence in Mode I. (6) fin.-(7) T: -μιν· την (e- fgfde d), the more usual form. (11) Order in D: ευ - - σε - βει - ας, clearer in T. (12) -ρευ-θης; the sloping curve over the Apostrophus is accidental: T and C have only ››. (14) Punctuation again differs from Men. In such cases the singer should follow the MS, the numbering of lines being only for convenience. || Order in D: μη παυ - - ση υ-περ; C: μη παυ - - ση υ - περ. (a b- c′a b a g)
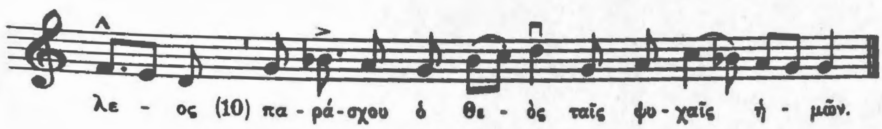
This hymn, though long, is easy and regular; and the differences between the MSS are slight. C, as usual, has several wrong signatures.

HYMN 63.

D f. 62; T f. 68; C f. 84 b; Men. p. 176.

Mode IV. Plagal. πλ. δ From g. Finalis g.





(2) C: και wrongly; T = D || The order in the next phrase, as the
d e
other MSS show, is: α - - ψυ - χα || C: πα - ρα - δο - ξως· μετ-;
gf ga d- a a

T: πα - ρα - δο - ξως· μετ- (3)-(4) C: ε - χερ - σου - το δ α-
gf ga e-f a c'd' b c'·b a (= d')

δελ-, which is corrupt; T = D. (5)-(6) C and T: εδεν - δρου - το
b·a g
γ πο - τα - || Observe the rhyme in l. 3 and 5. (7) C, T:
(= c') c' d'

λι - θος λο - γω μετ - ε - τε - - θη. From this we may venture to read
b c' a b a g c'b c'- d'e' d'

μετ - ε - in D, not - ε -. D has a much bolder effect here. (8) C,

T: με - τα - φε - ρων || Codd.: σην; Men.: τοῦ Θεοῦ, which will not fit
g g b a
the musical setting. || C, T: ε - πι - γνω - σιν πλ. δ. This should be
c'b c'-b ag g (= g)
read also in D which is confused. (9) C, T: το με - γα (10) Read
f· ef g

πα-, obscure in D, clear in C and T || C, T: -ρα-σχου; D: -ρα- ||

T and C: θε - ος ταις ψυ - χαις; read -χαις in D, not -χαις, a very
a d'- c' b c'-b
common mistake.

This hymn, though not very poetical, is more spirited than many of the Idiomela, both in words and music. The tune was evidently beyond the understanding of Dalassenus.
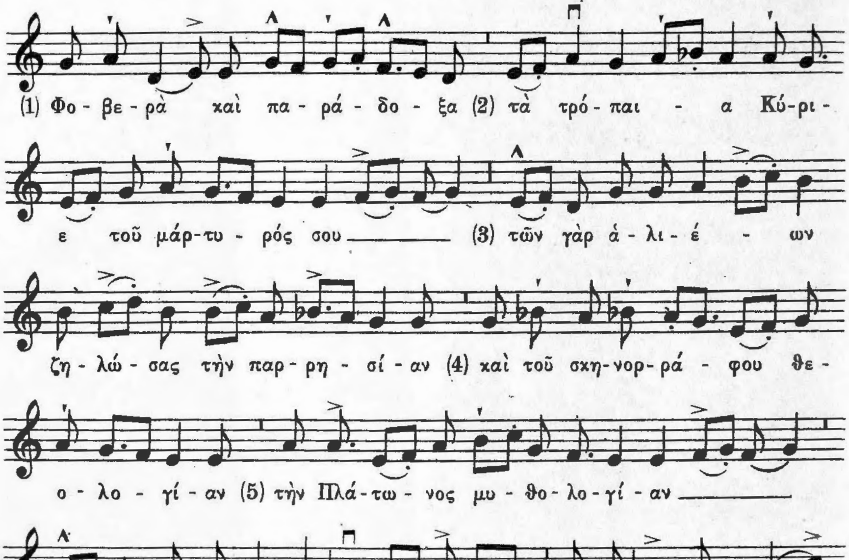
November 18.
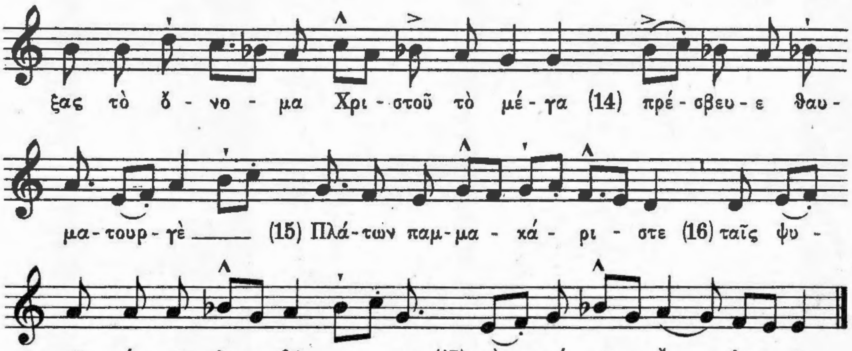
Saint Plato of Ancyra.

HYMN 64.

D f. 62; T f. 68 b; C f. 85; Men. p. 177.

Mode II. Plagal. πλ. β From g. Finalis e.





(2) T: κυ - ρι - ε ; C: κυ - ρι - ε , which has the same value as D
g·f ef

(3) T and C: α - λι - ε - ων || Over τὴν T rightly has . D has
g g a-b b-
but has confused the Ison with the hook of the Parakletike .
C: (6) C: στωι-κην ——————— φλυ - α - ρι - αν; T: στωι-
g- a b-aga g a· g- g a b a

κην ——————— φλυ-α-ρι-αν (7) C: λο - γοις και ερ - γοις;
g- a b-aga g a· g a b a g-ab b bc′ b· g a

read in T: λο - γοις και ερ - γοις (not και). || Men., T: κατέρραξε;
g-c′ c′ c′ b·a g a

D, C: κατέρραξας. || T has signature β (= g) at the end of line 7.

(8) Only T has a dot after this line. (10) C: χυ-σει των αι - μα-
f· e d ef a-
των αυ-του ; T: χυ-σει των αι-μα-των αυ - του (10) fin. We
g·f g a- bc′ ....= C .... g· ef a bc′
may read b♮ because of the suggestion of Mode I. (12) Only D
has the subsidiary sign, Thematismus Eso. || Divide thus το κλε- as
clearly shown in T and C. (13) T: παρ-ρη - σι - α (14) D: πρε-
g a b a
σβευε; T, C, Men.: αἴτησαι (14)-(15) T and C: θαυ-μα-τουρ-γε
b a· g a-bc′
πλα-; D is wrong, we may read: -μα-τουρ-γε ——
g a· ef a- bc′
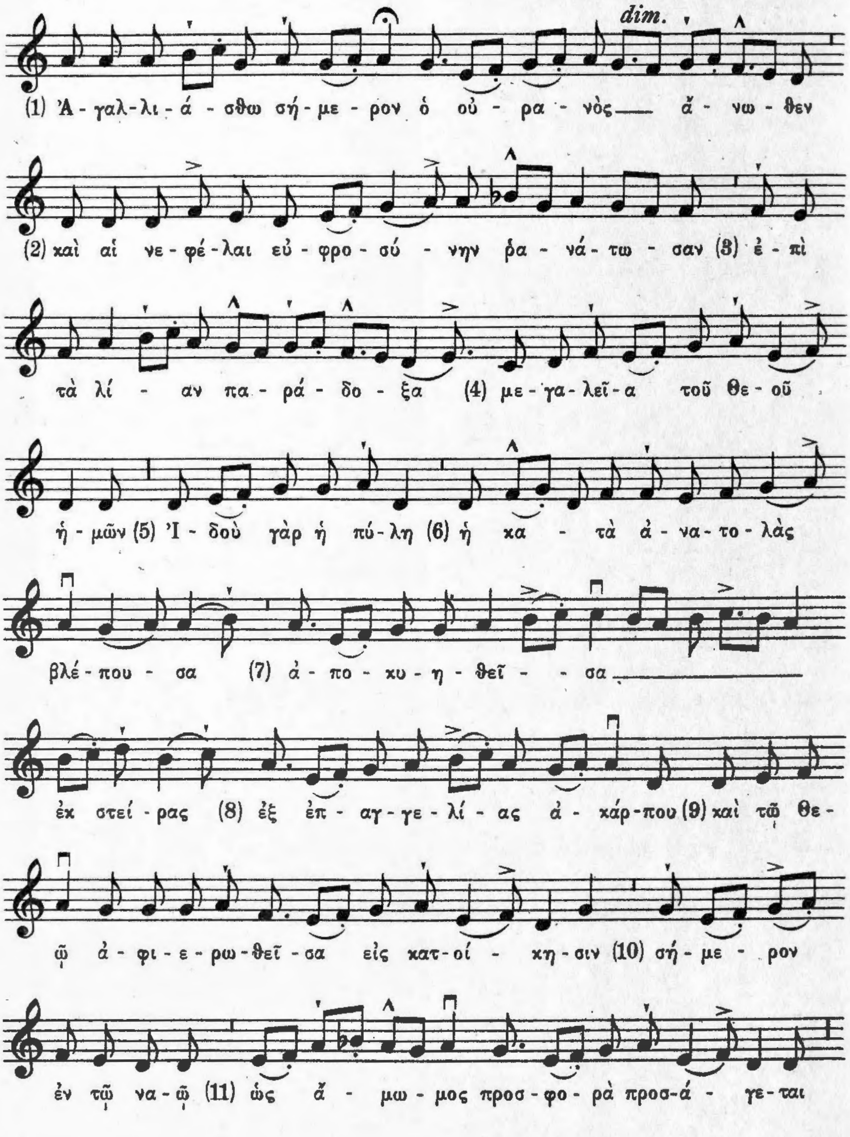
November 21.
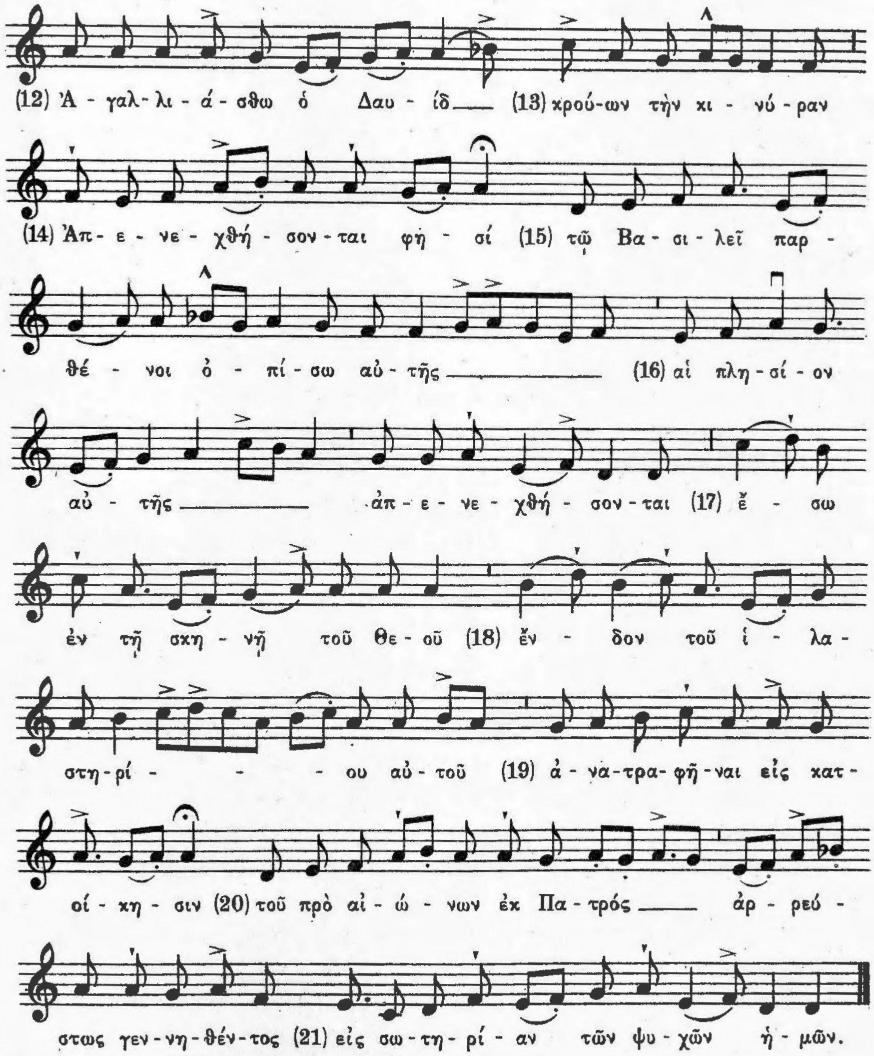
The Presentation of the Virgin Mary in the Temple.

HYMN 65.

D f. 62 b; T f. 68 b; C f. 85 b; Men. p. 214; Dox. p. 217.

Mode I. α From a. Finalis d. *George of Nicomedia*





(**1**) Over -ρον the Petaste is needless and C omits it. || We read α-νω-. The Bareia is broken by a fault in the parchment. T and C agree. (**2**) fin. T marks ἦχος βαρύς. As usual we sing b-flat before a cadence in the Third Plagal. (**3**) No dot in our MSS. (**4**) fin. T marks πλ. α′ (= d). (**6**) Read: κα - τα α - να - το - λας (not α -). D has omitted the first α of ἀνατολὰς and crowded the signs together. ||

There is a smudge over -σα. (7) C: -η-θει - - - σα—— || Men.: a a- c′ b c′ b a- στείρας ἀκάρπου. (7) fin. C alone has a dot here. (8) D: -ας α-; T: -ας α- || ἀκάρπου is transferred to this line in all three MSS. a b a
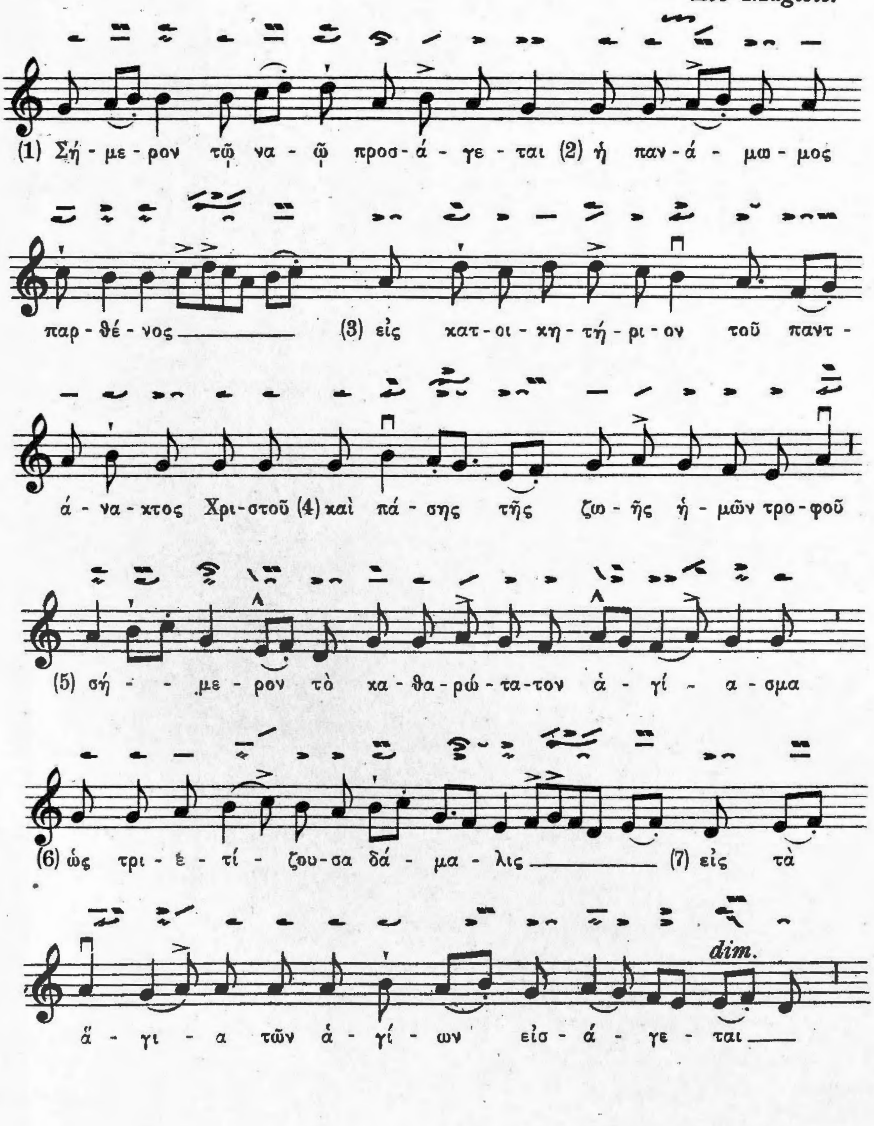
The sense is not greatly altered. The word does not agree with ἐπαγγελίας but depends on it as possessive genitive, feminine: "in accordance with the promise of (i. e. belonging to, cherished by) her that was unfruitful". (9) fin. T has a signature πλ. α′ (= g). The signature in C is wrong, as often. (11) Read: α-μω- (not α-)... ....προσ-α- (not προσ-) following T; C has: α-μω-μος........ a g a- προσ-α-. D seems to have confused two sources. (12) fin. No dot in our MSS. (12)-(13) We sing b-flat before a cadence in the Grave Mode, marked, as before, in T. (17) T has γ (= c′) in the margin, which seems to refer to this line. || Observe that is a 7th but an octave. (18) D has written -δον carelessly, as if an Apostrophus were meant, but T is clear. || Over αυ- an Ison seems to be missing; this may be supplied from C. We cannot break up the Kylisma, which is always over *one* syllable. C: -ρι - - - - ου αυ-του· α-; b- c′bc′ac′ a a b·a g T: -ρι - - ου αυ-του· α- (19) Read κατ-οι- with T and C, not -οι- b- c· b a- a b· g || C has a dot after this line. (20)-(21) D is confused but seems to have read: γεν-νη-θεν-τος· εις σω-τη-ρι-; T: γεν-νη-θεν-τος· εις σω- ......= D...... e·d c ..= D.. τη-ρι-.
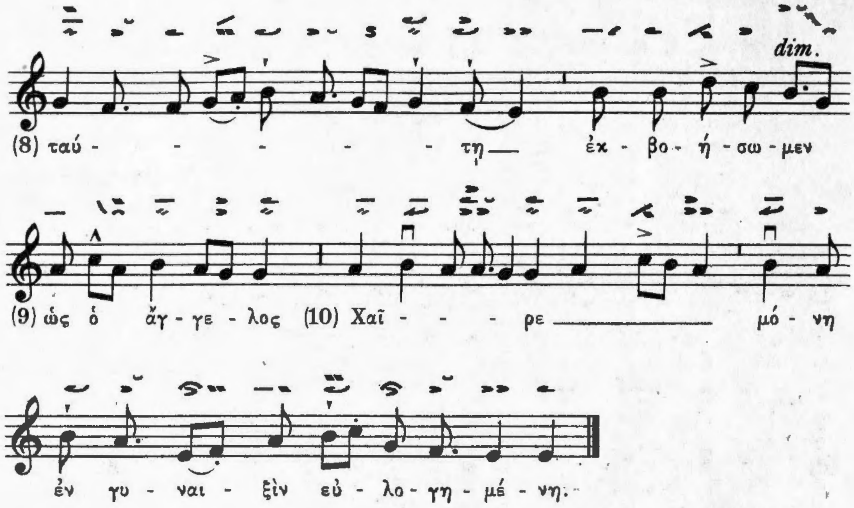
This hymn borrows freely from the Psalms, but fails to achieve the grand effect that it seeks. This is probably due to the confusion of the imagery between lines 5—9 and 10—11, which makes the quotation in lines 14—16 ineffective. This Byzantine practice of heaping type upon type is nearly always distasteful to a modern reader.

HYMN 66.

D f. 63; T „ f. 69; C f. 86; Men. p. 226; Dox. p. 225.
Mode II. β From g. Finalis e.

Leo Magister





(3) C: -τη - ρι - ον του παντ - αν - α- which is rather better me-
d′ c′ b a b- a· e f a b·

lody than D. In D read: -αν-α- not -α-. The Apostrophus is out of place and seems to have been an afterthought. Man. II has which is also wrong. (5) D Man. II: -τα-τον α - γι - α - σμα; C: -τα-τον
a c′a b- ag g a a

κτλ. = D Man. II (6) fin. C and T have the same figure as at the end of line 2, here beginning and ending on e. (7) Read α-για, not α-; C has α- (8) C: ταυ - - - - - - - τη ——— εκ-
g- f g a b a· g f g- e f d b

(* = Seisma: Hyporrhoe annulled) (10) C: χαι - - - - ρε
g- c′· b a· g- g
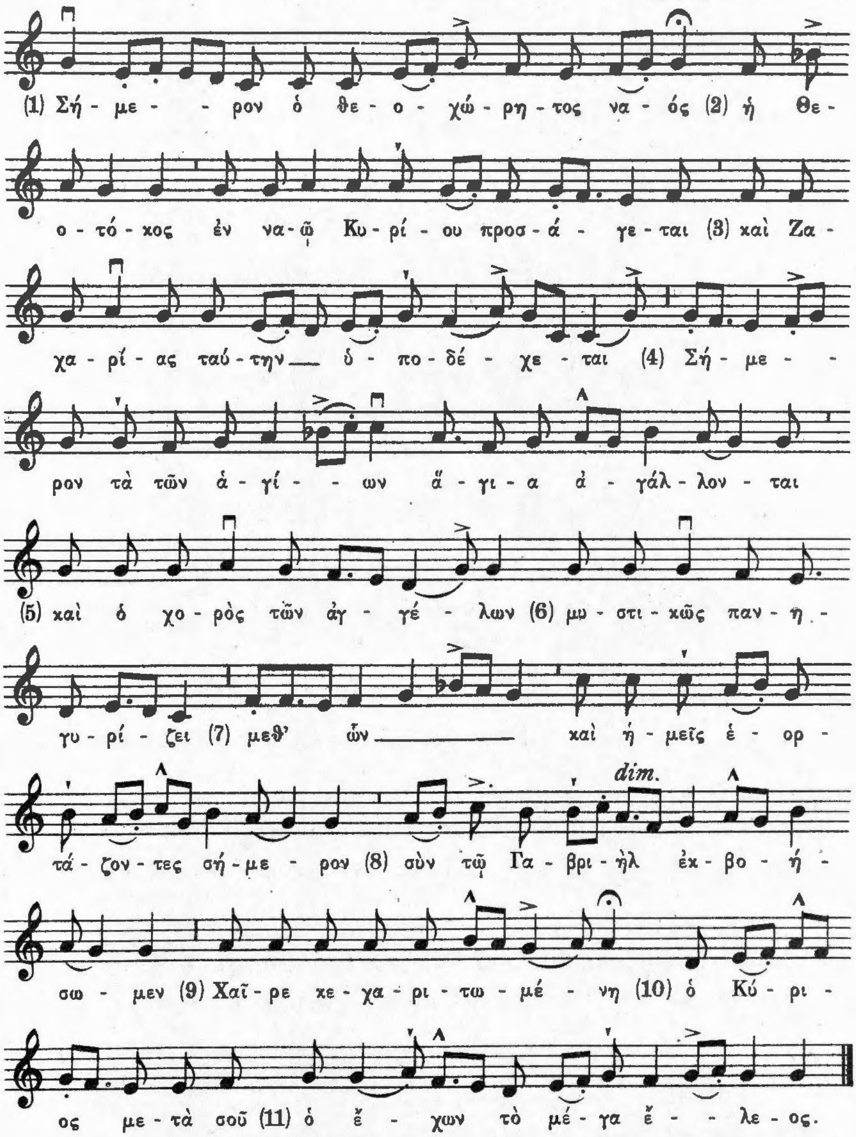
———, not (as seems at first sight) -ρε———.
a- c′ b a-

From a "master" we expect something difficult and out of the ordinary. Leo is supposed to have lived in the 11th century.

D f. 63; T f. 69 b; C f. 86; Men. p. 214; Dox. p. 218.

Mode IV. From g. Finalis g.

George of Nicomedia
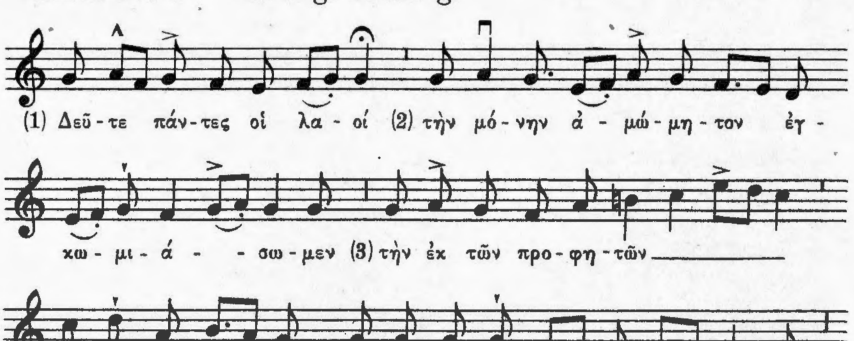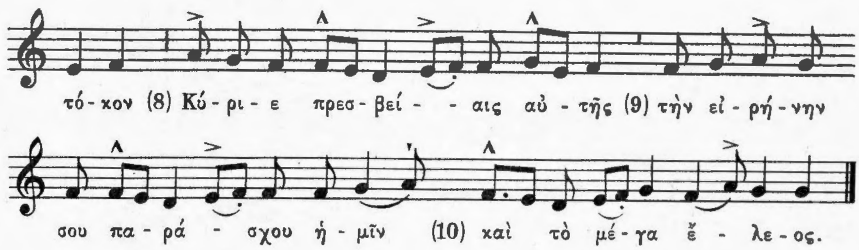


(1) Read θε-ο- with T and C, not -ο- (2) Read θε-ο-το- with T and C, not θε-; D is confused. || At προσαγε- the Xeron Klasma

is written above the neumes but in C it has its usual place, thus: - α - γε - (3) Read with T: ταυ-την, not ταυ-; D has confused two versions, the other being rightly given in C: ταυ-την (a· ef d) (4) C has a dot after ἁγίων. (6) No dot before this line in our MSS. || The neumes are carelessly placed in D, but the order is clear in C. (7) Read -μεις with T and C, not -μεις. In both these MSS the neumes are right, although the signatures are confused. (8) Read εκ-βο- with T and C, not -βο-. D repeated the end of line 7 by mistake. (10)-(11) The punctuation of the Menaeum agrees with C.

HYMN 68.

D f. 63 b; T f. 69 b; C f. 86 b; Men. p. 214; Dox. p. 219.
Mode IV. δ From g. Finalis g.





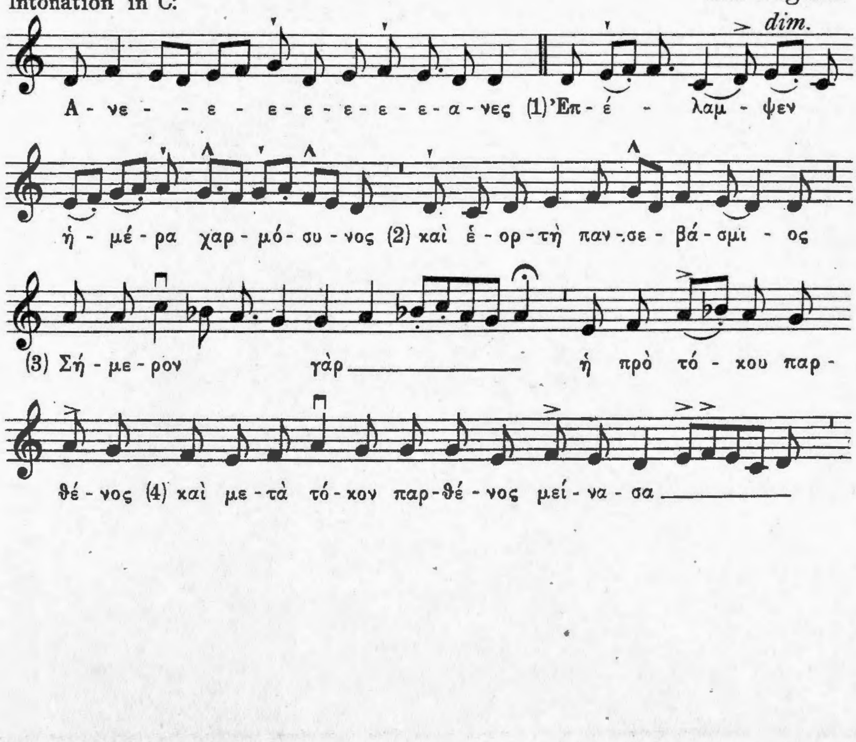
(1) C punctuates after this line. (4) fin. The order in C is: -εν - ε - χθει -; read therefore -εν - ε - χθει - in D, where the signs are crowded pell-mell. (6) C has a dot before and after this line. (6)-(7) Middle cadences on a and on f are fairly common in this Mode. (9) No MS punctuates after this line. (9)-(10) The readings in T and D differ slightly. C: πα-ρα-σχου η - μιν (d-g g g g-a); T: πα-ρα-σχόυ η - μιν και το (d-ef d ef g-a f d) (10) Both T and C end: ε - λε-ος (f-ga g- g)
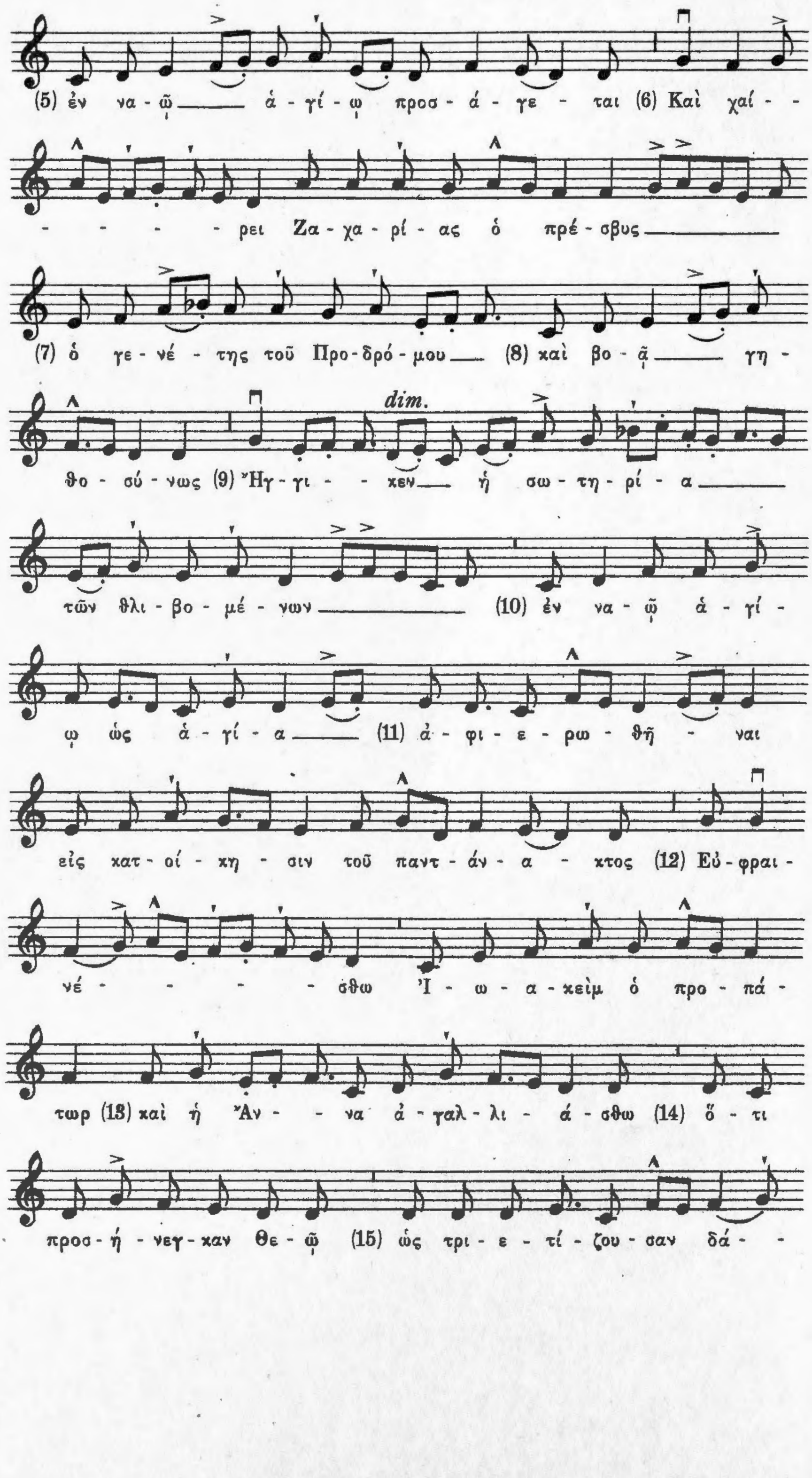
HYMN 69.
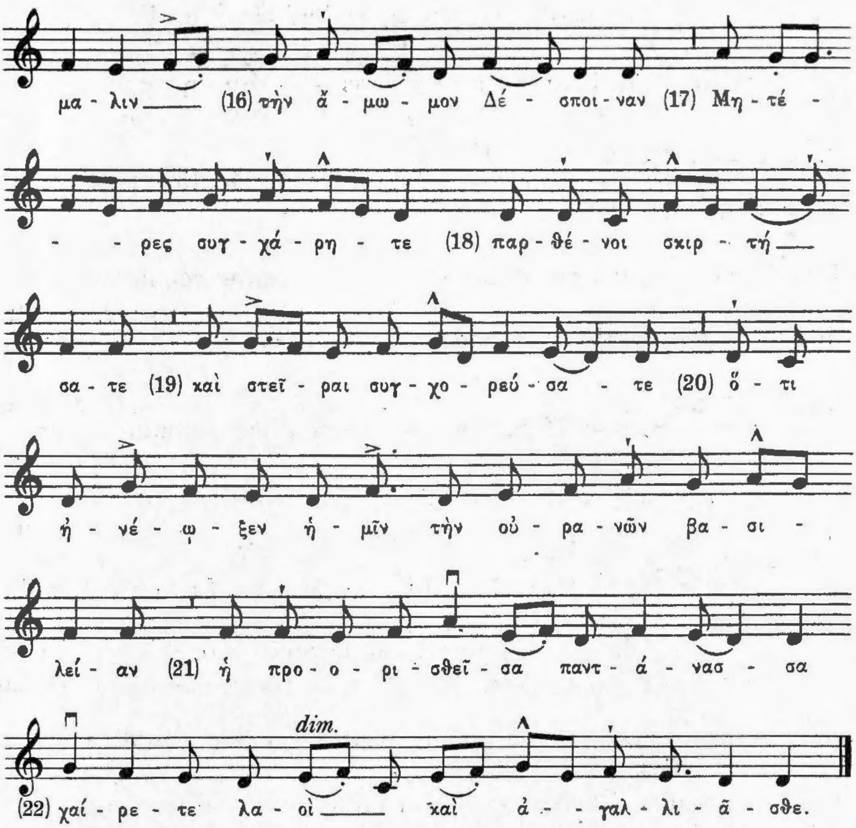
D f. 63 b; T f. 70; C f. 87; Men. p. 214.

Mode I. Plagal. πλ. α̈ From d. Finalis d.

Intonation in C: *Leo Magister*




(5) ἐν να - ῷ ἁ - γί - ῳ προσ - ά - γε - ται (6) Καὶ χαί - -
- - - - ρει Ζα - χα - ρί - ας ὁ πρέ - σβυς
(7) ὁ γε - νέ - της τοῦ Προ - δρό - μου (8) καὶ βο - ᾷ γη -
θο - σύ - νως (9) Ἤγ - γι - - κεν ἡ σω - τη - ρί - α
τῶν θλι - βο - μέ - νων (10) ἐν να - ῷ ἁ - γί -
ῳ ὡς ἁ - γί - α (11) ἀ - φι - ε - ρω - θῆ - ναι
εἰς κατ - οί - κη - σιν τοῦ παντ - άν - α - κτος (12) Εὐ - φραι -
νέ - - - - σθω Ἰ - ω - α - κεὶμ ὁ προ - πά -
τωρ (13) καὶ ἡ Ἄν - - να ἀ - γαλ - λι - ά - σθω (14) ὅ - τι
προσ - ή - νεγ - καν Θε - ῷ (15) ὡς τρι - ε - τί - ζου - σαν δά - -
dim.



(2) fin. T: -βα-σμι-ος. Probable division in D: -βα-σμι-ος. The
f- d- d

same difference is seen in lines 5, 16 and 21. (3) Order in D: -ρον——γαρ——; T: γαρ—— (3)-(4)
c′ b a g a

D has shifted the neumes most awkwardly; read: παρ-θε-νος και με-τα το-κον; T: και (4)-(5) T: παρ-θε-νος μει-να-σα· εν να-ω κυ-ρι-ου;
a e f e d-e d c d e-fg g a ef

D agrees in line 5 with the neumes given by T so far, but crowds them together. Men.: ἐν τῷ Ναῷ, which does not suit the music.

(8) Read γη-θο-, badly written in D but clear in T. (9) T is
f·e

much clearer than D and reads: ηγ-γι - - κεν η προ-στα-σι-
g- ef f·e dec ef a g bc′

-α των θλι-βο - με - νων ———; we should therefore read in
ab·a g ef ga e f·e d- efecd

D ηγ-, not ηγ-, and σωτη-ρι-α , where the neumes are crow-
bc′ ag a· g

ded. || σωτηρία] Men.: προσδοκία. (10)-(11) T: να-ω and ως
c d-ef f

α-γι-α α-φι-; D has again crowded the neumes: -γι-α
d f·e d-ef e d· e d-ef

α-φι- (12) post med. Here we follow T which reads: ι-ω-α-
e d· c e f

κειμ ο προ-πα-τωρ βαρ. A middle cadence on f is normal in this
a g ag f- f- (=f)

mode and the following passage is satisfactory, if read from f. Thus the phrase e f f· over Ἄννα (l. 13) is at the usual pitch. D has

ι-ω-α-κειμ κτλ. and marks no cadence. This would transpose
a a a c′

lines 13, 14 and 15 two notes higher until the next divergence, where

we find T: -ε-τι-ζου- and D: -ε-τι-ζου- (l. 15), which brings the
d e· c f f c

two MSS again into line. We may suppose that D only noticed his mistake in line 15 and took heroic measures to regain the proper

course. The reading of T is by far the better. (17) T: μη - τε - ρες
g gg·fe f

|| Read συγ-χα- with T, not -χα- with D. (18) T: παρ-θε-νοι
e c
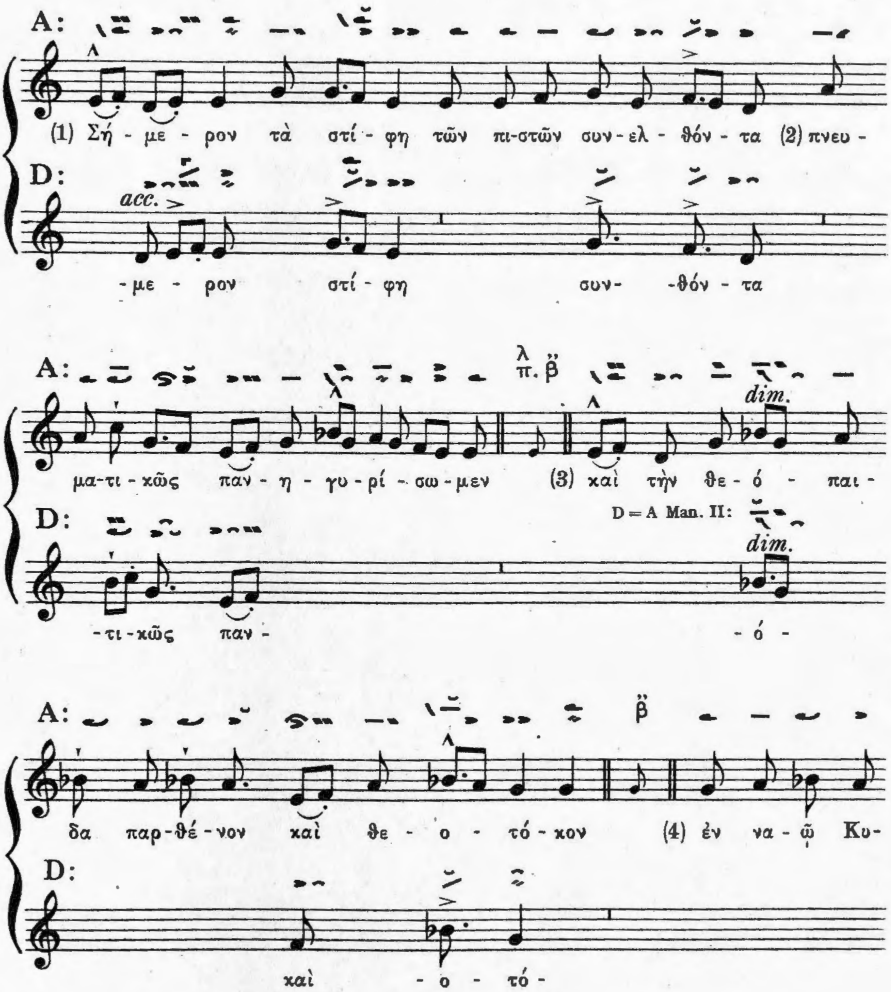
(19) T: στει-ραι (20) T: η-μιν την ου- (22) T, though equi-
gf e e· c e
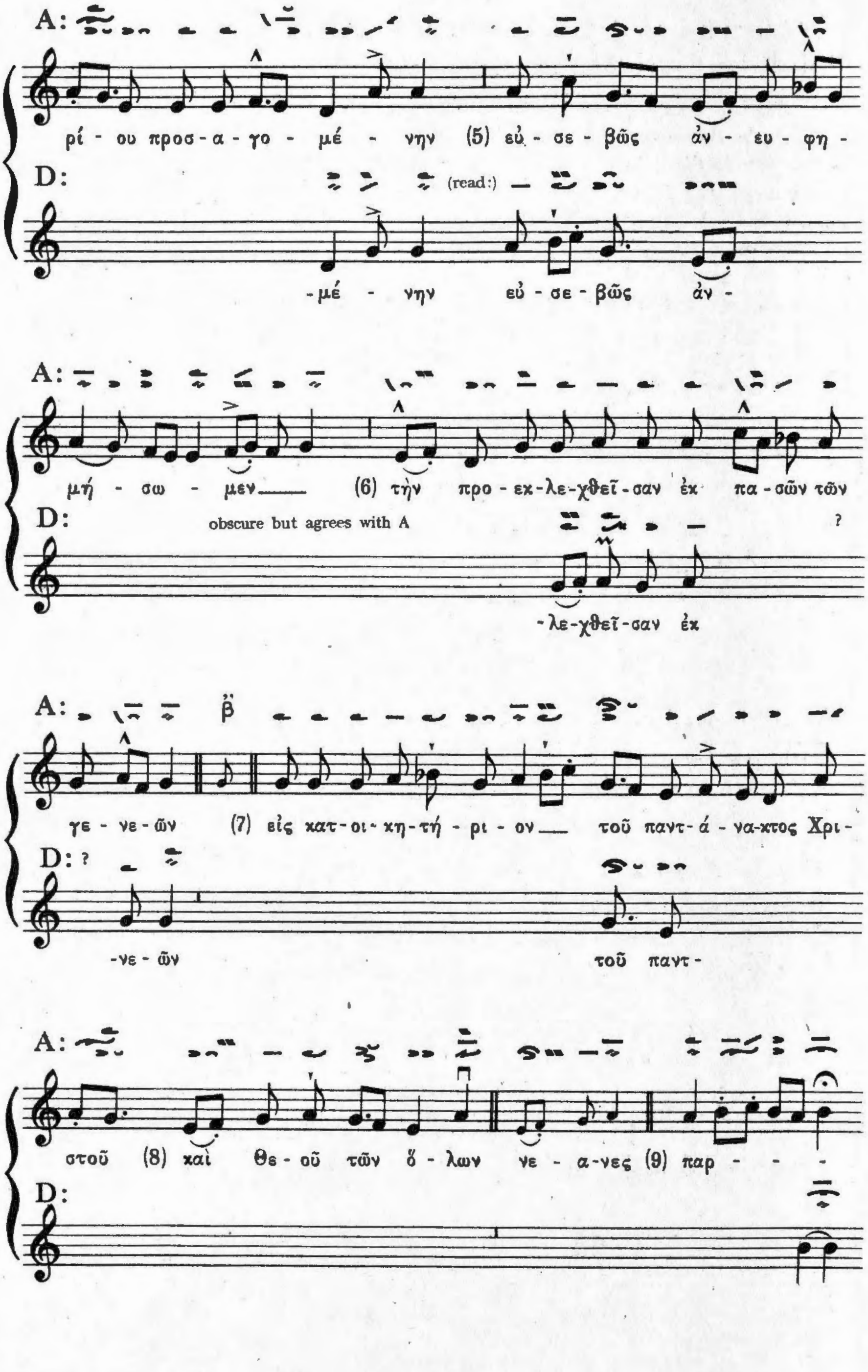
valent to D, is clearer: χαι-ρε-τε λα-οι και
g- f- e· d ef c ef
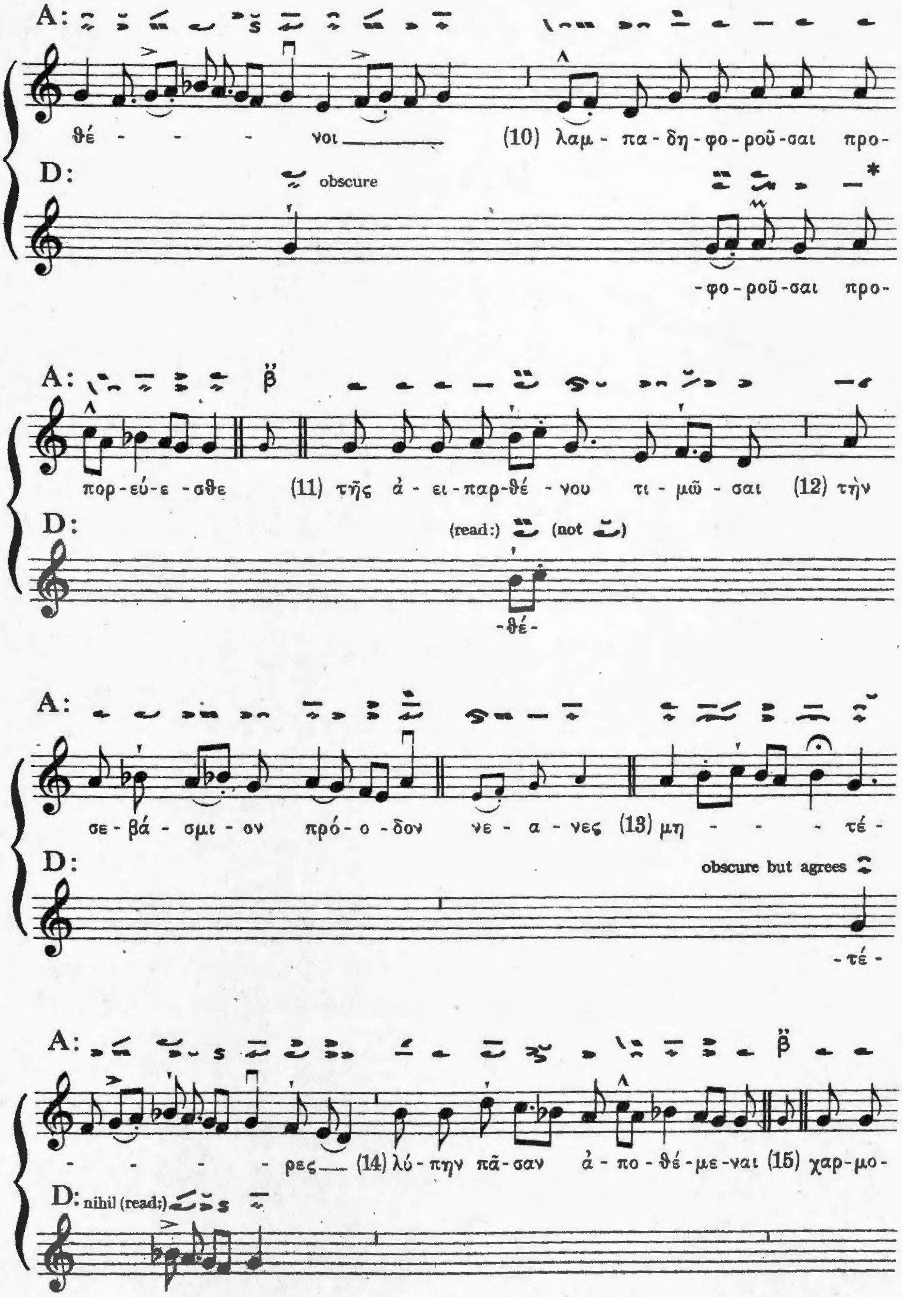
D f. 64; T f. 70 b; C „ f. 87 b; A f. 65 b; Men. p. 215.
Mode II. Plagal. πλ. β From e. Finalis e.

As this is a complicated and rather important hymn, we are giving the version of A, with the neumes in full, marking all the differences in D immediately below. We further discuss the chief readings of T and C, the second hand of A and a much later third hand, which added some Subsidiary signs. The medial signatures in A are given as they stand, but seem to belong to the second hand. — The composer of this hymn, Sergius, is not the author of the *Acathist*, but is called Hagiopolites and was a monk, who lived in the reign of Theophilus (9th century). Several other sacred poems are ascribed to him.
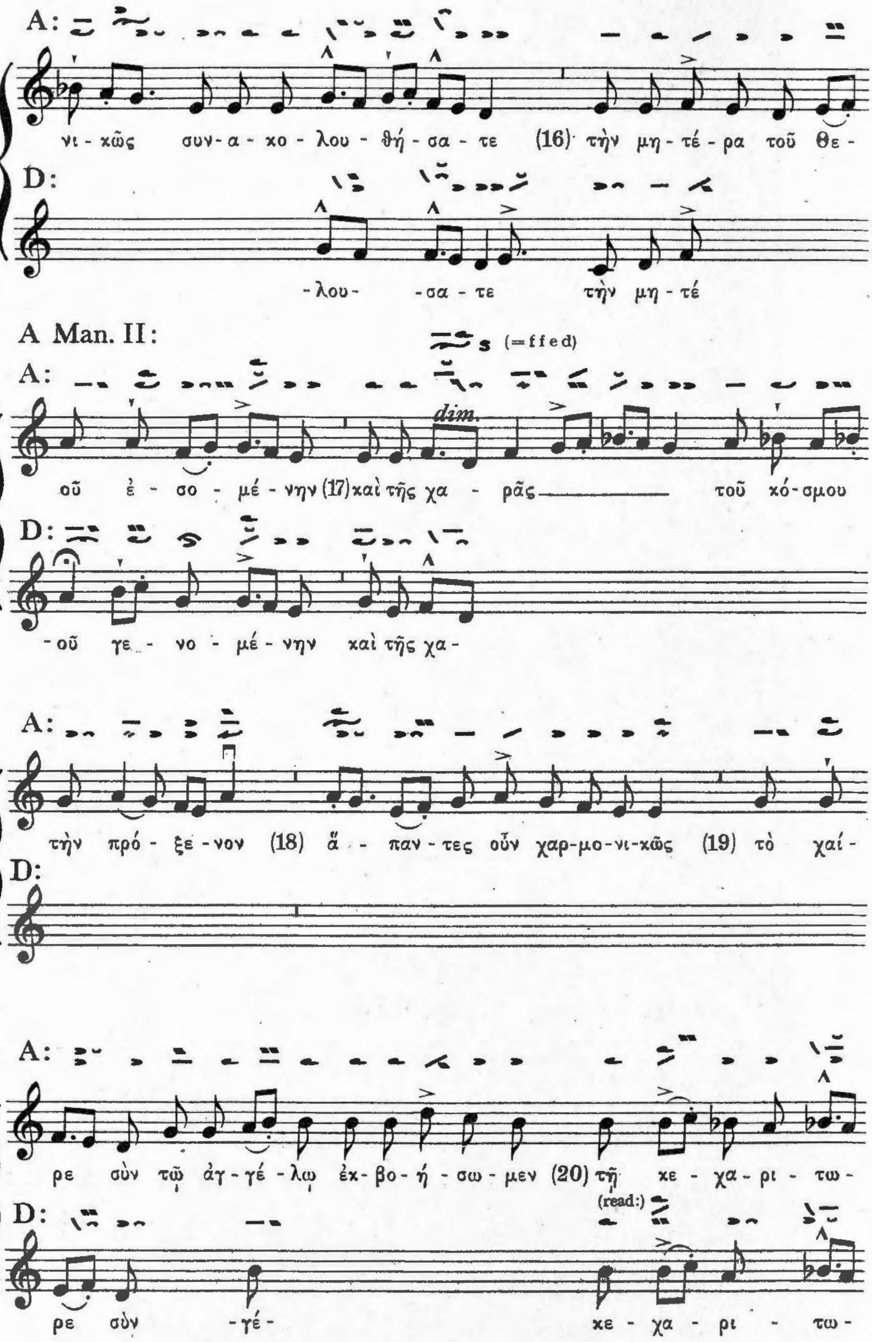
Sergius
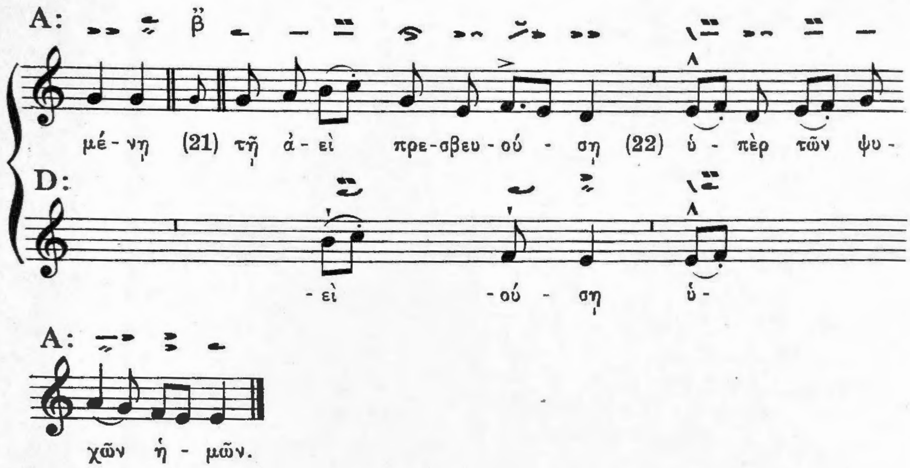



A:
ρί - ου προσ - α - γο - μέ - νην (5) εὐ - σε - βῶς ἀν - ευ - φη -
D:
(read:)
-μέ - νην εὐ - σε - βῶς ἀν -
A:
μή - σω - μεν (6) τὴν προ - εκ - λε - χθεῖ - σαν ἐκ πα - σῶν τῶν
D:
obscure but agrees with A
?
-λε-χθεῖ-σαν ἐκ
A:
γε - νε - ῶν (7) εἰς κατ - οι - κη - τή - ρι - ον τοῦ παντ - ά - να-κτος Χρι -
D: ?
-νε - ῶν τοῦ παντ -
A:
στοῦ (8) καὶ Θε - οῦ τῶν ὅ - λων νε - α-νες (9) παρ - - -
D:


A:
θέ - - - νοι (10) λαμ - πα - δη - φο - ροῦ - σαι προ-
D:
obscure
-φο - ροῦ - σαι προ-
A:
πορ - εύ - ε - σθε (11) τῆς ἀ - ει - παρ - θέ - νου τι - μῶ - σαι (12) τὴν
D:
(read:) (not)
-θέ-
A:
σε - βά - σμι - ον πρό - ο - δον νε - α - νες (13) μη - - - τέ -
D:
obscure but agrees
- τέ -
A:
- - - - ρες (14) λύ - πην πᾶ - σαν ἀ - πο - θέ - με - ναι (15) χαρ - μο -
D: nihil (read:)

*) In rasura


A:
νι - κῶς συν-α - κο - λου - θή - σα - τε (16) τὴν μη - τέ - ρα τοῦ θε -
D:
- λου- - σα - τε τὴν μη - τέ
A Man. II:
(=ffed)
A:
dim.
οὗ ἐ - σο - μέ - νην (17) καὶ τῆς χα - ρᾶς τοῦ κό-σμου
D:
- οῦ γε - νο - μέ - νην καὶ τῆς χα -
A:
τὴν πρό - ξε - νον (18) ἅ - παν - τες οὖν χαρ-μο-νι-κῶς (19) τὸ χαί -
D:
A:
ρε σὺν τῷ ἀγ - γέ - λῳ ἐκ - βο - ή - σω - μεν (20) τῇ χε - χα - ρι - τω -
(read:)
D:
ρε σὺν - γέ - χε - χα - ρι - τω -



Below we mark the differences from A; small differences between T and C are disregarded.

(1) στι-: T, C = D. || C has a dot after στίφη. || -θον-: T, C = A (2) T, C = D, also in line 3 at Θεό- but at καὶ they agree with A. Again at -οτόκον they agree with D. || A Man. II: -μα- which is wrong. (4) T, C: προσ-α-γο- (g e f· e) (5) Our corrected reading of D agrees with these MSS. Over -μεν the late hand of A adds the Thes-kai-apothes. (6) -λεχθεῖσαν: T, C = D; A Man. II: -θει-σαν εκ (a g a)

(7) τοῦ Παντ-: T, C = D. || C: -τος (d-) (8) ο-λων· νε-α-νες. (a- (ef g a-)) The signature is conventional. The syllables, which are stylised, are doubtless those proper to Mode II, which uses this signature to indicate the note a. (9) C: παρ - - - - - θε - - - - - - - νοι ———; (a- bc ba b- g- b a· gf g- e- fg f g-) A Man. III has the Thes-kai-apothes over -νοι. (10) The neumes in C =D, but C has προπορευονται. || A Man. II: -ου-σαι, wrong.

(13) T: μη-τε - - - - - - - - - - ρες (probably omit.) . A Man. III has (g- ag ab ag f ed-)

the Synagma here: ⁓, and, at the end, the Thema Haploun: ⁓.

C agrees with the corrected version of D but ends thus: -ρες———
e- f· e d-

(14) C and T Man. I wrongly have λυ- but T has added at the top of the page. (15) The interval-signs agree with D. (C omits Klasma ⌣ over -λου-). (16)-(17) C omits Apoderma ⁀ over (Θε-)οῦ and goes on: -με-νην και της χα- || At the end of line 17 C has
g f e d f· ed

the same signature as in line 8. || A Man. III has the Enarxis: ⁓, at the beginning of line 16. (19) C: read αγ-γε-λῶ, not -λῶ (20)
g a b g

κεχαρι-: C agrees with the corrected version of D. || -τωμένῃ: C = A.
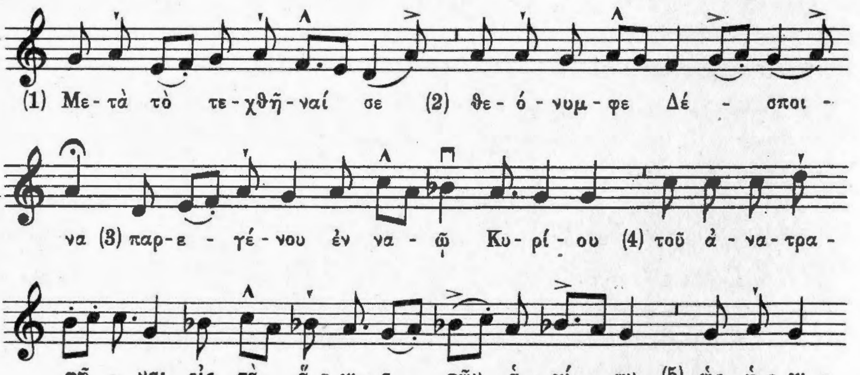
(21)-(22) C: ου - στη· υ - περ = A Man. II.
g· f e- ef d
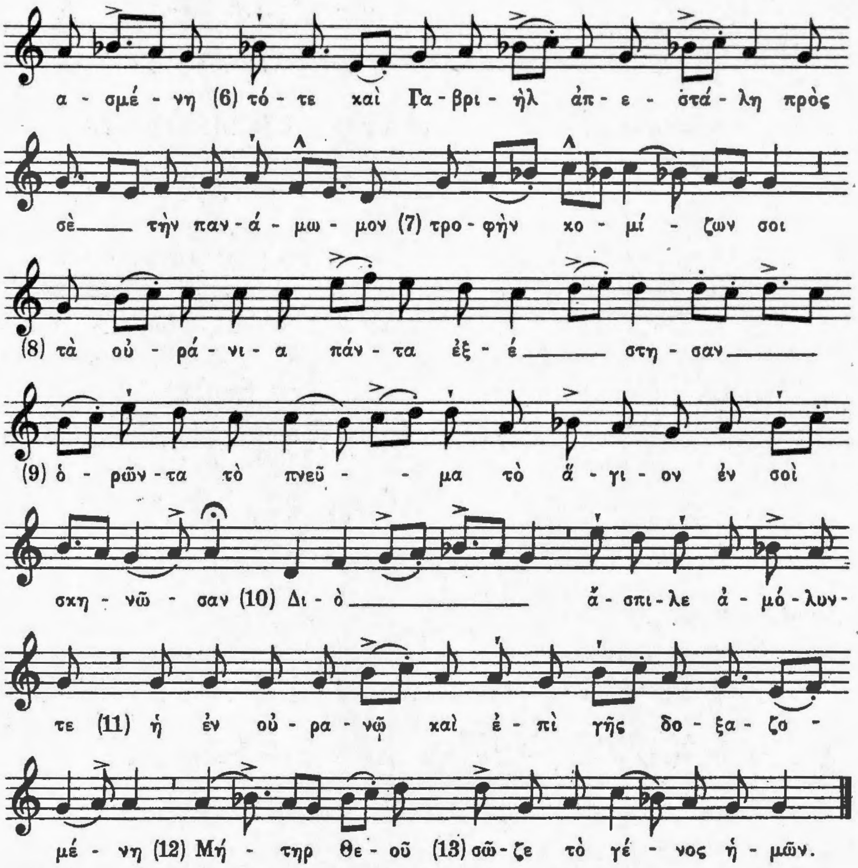
From this comparison it appears that A is better than the other MSS. The differences, apart from small mistakes, are unimportant and do not suggest a double archetype but only local variations, in the use of which we cannot say of any pair of MSS that they are nearer to each other than to the remainder of the group.

HYMN 71.

D f. 64b; T f. 71; C f. 88; Men. p. 213; Dox. p. 215.

Mode IV. Plagal. πλ. δ From g. Finalis g.





(2) C: θε - ο - νυμ - (a b g) || In D read: -να with C; D is faint. (4) D seems to read: -ναι εις τα α-γι-α των α-γι-ων where -γι-ων is a better division. This reading is supported by C and T with trifling variations. (5) C: -σμε-νη is a better division. || Neither MS marks the end of this line. (6) C: σε την (g· e f) || The signature in C at the end of this line is wrong, as often. (8)-(9) Read: -ε - - στη - σαν ο - ρων - τα το πνευ - - μα το α - γι - ον. At †: Elaphron,
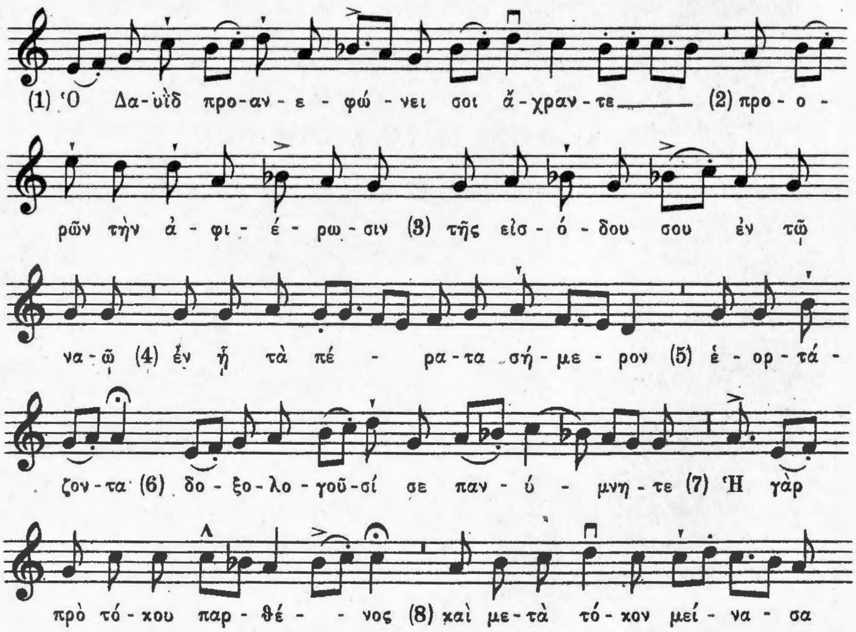
clear in C. At *: D has erroneously ⸺, corrected into ⸺. (9) C: ο - ρων - τα ‖ D reads: σκη - νω - σαν, so C. We read b-natural to-
b c′ e′f′ d′
wards the end of this line because of a cadence in Mode I. (10) After διὸ T gives α-; C: (διο) ιι - - . - α - ‖ At the end of the line
e′ (c′ b′ c′- d′ e′) e′
C has β̈ (= g) and T πλ. δ′. Both these MSS are therefore right and outweigh D who possibly used a source that had misread as , which he turned into the more easily written . The obscurities in this hymn show clearly the need of a trustworthy basis (such as C fortunately supplies) before we begin to criticise the doubtful passages.
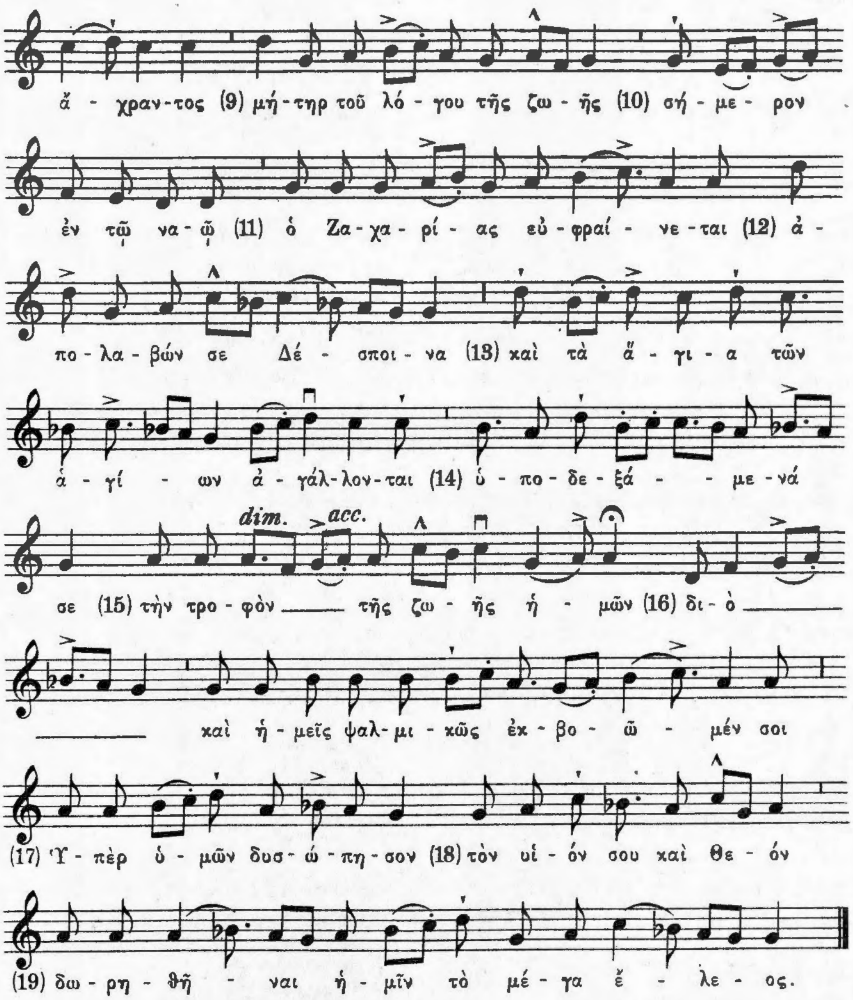
(11) D: η εν ου-ρα-νω και ε-πι γης (12) (θε-)ου: the note has vanished in D, read Oligon with C. (13) Read: σω - ζε.

HYMN 72.

D f. 65; T f. 71 b; C f. 88 b; Men. p. 211.

Mode IV. Plagal. (See below for the Intonation). From a. Finalis g.





(1) We take the signature and the first three signs from C, thus: πλ. δ′ δα-; T Man. I: πλ. δ; T Man. II: πλ.
g a a· e f g
δ. As these three signs are illegible in D, we cannot tell whether the signature is right or wrong; it reads thus: πλ. ⟨α⟩-γι-α
g g a· g
From the fourth sign D and C agree to the end of line 1. **(2)** C: -ρων την α- ‖ D omits stop after this line; C has it and β=g.
e′f′ d′ d′

(3) C: -ο-δου σου (4) ἐν ᾗ] D: εν ω ‖ C: πε-ρα- (5) fin. C
bc′ a bc′ gf· ef

punctuates as does Men. ‖ The cadence in Mode I induces us to read b-natural and also in lines 11 and 15. (6) C: -γου-σι σε παν-
d′ d′ c′ b

(7)-(8)-(9)-(10) Men.: τὴν γὰρ ... Παρθένον ... μείνασαν ἄφθορον, Μῆτερ ... ἐν τῷ Ναῷ εἰσερχομένην. Our two MSS agree (except for αφθορος in C); we must understand ἐστί with ἐν τῷ Ναῷ. In Men. the accusatives are governed by ἀπολαβών, but the vocative Μῆτερ most awkwardly breaks the construction. (7)-(8) C: -νος· και (8) C:
b a

-σα α-φθο-ρος δ. The signature, as often, looks forward to d′,
a c′- b- c′-

the next note. The » over -σα is very faint in D. (9) Read in D: -γου της, so C. (10)-(11) C: στη-με-ρον εν τω να-ω ο. We
g ga a f·e d ef g- g

seldom find a whole versicle unlike in D and C. T: στη-με-ρον.
a g a

(11) fin. C: δ = d′ looks forward to next note. (12) σε] D: σοι.

(13) C is right: και τα α-γι-α των α-γι-ων; T: και τα α-γι-α
d′ c′ e′ d′ c′ b· a b·a g- bc′

των α-γι-ων; D is wrong, the easiest change is to read (where there are signs of erasure) α-γι- -ων or else read αγι-α for -α following C. (14) The division of the notes is clear in C. (15) Read τρο- for τρο- with C, the rest of the phrase agreeing. (16) D: η-μεις, carelessly written Kentema. ‖ ψαλμικῶς] Men.: ἐν ᾠδαῖς. (16) fin. Signature β is wrong in C. (17) After this line a dot in C. (18) Read: θε - - ον; C: θε - - ον = T Man. I; T Man. II: θε - ον;
bg a-

Men.: Θεὸν ἡμῶν. (19) T Man. I: το με-γα ε- ; C: η-μιν το
d′ g a c′- b a d′ d′

με-γα ε- = T Man. II.
c′ b c′-b
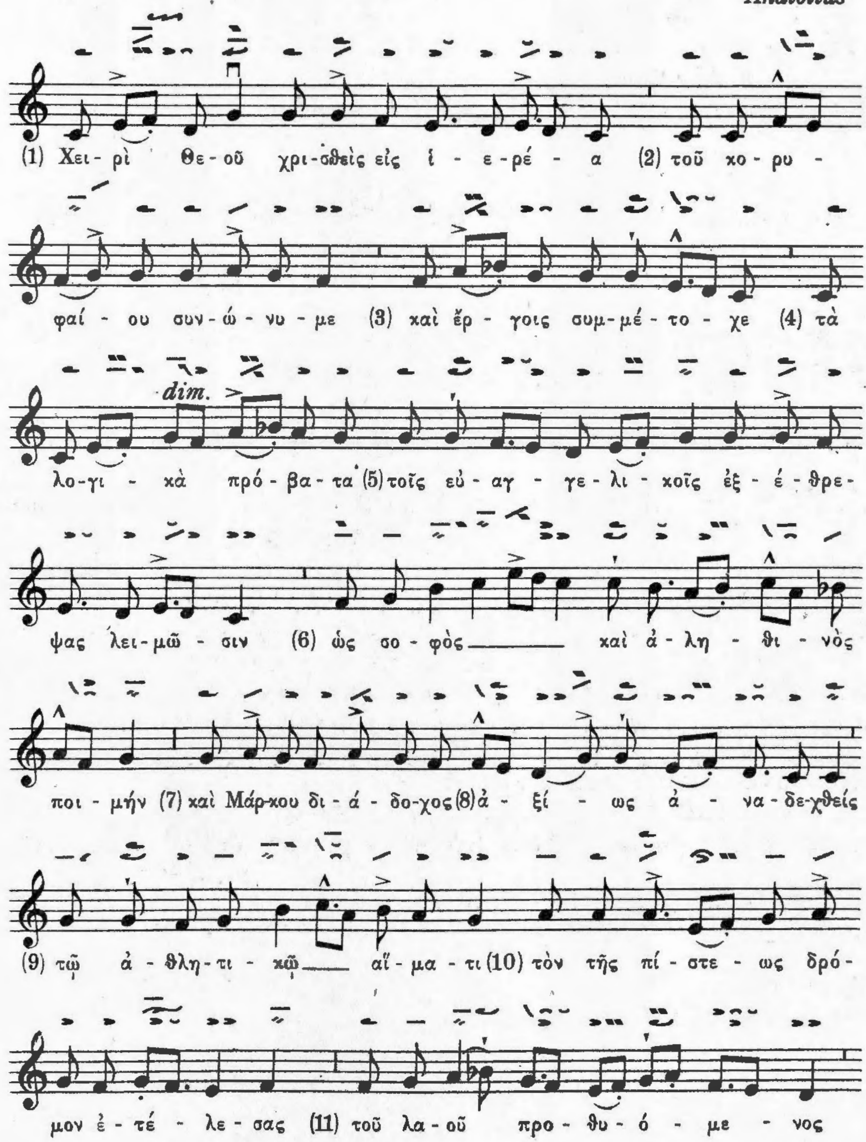
November 24.
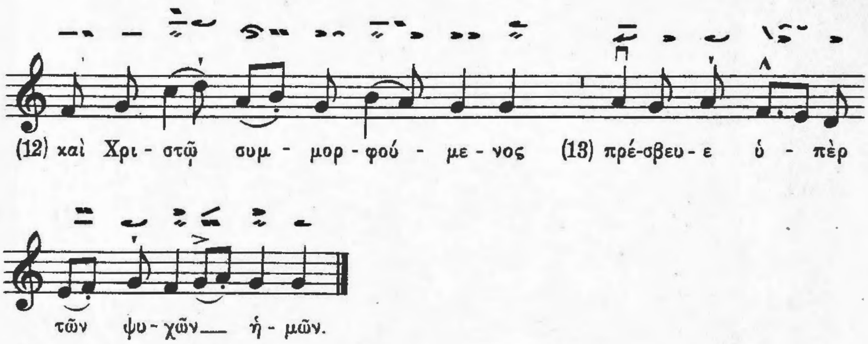
Saint Peter of Alexandria.

HYMN 73.

D f. 65 b; T f. 71 b; C f. 89; A f. 66; Men. p. 249.
Mode IV. ̈δ From c. Finalis g.

Anatolius





(1) Signature and first phrase D = C. A 887 (no pages): δ χει-ρι. T: δ χει-ρι θε-ου. This proves that Mode IV may begin from c. (2) Read -ρυ-φαι- with the other three MSS for -φαι- in D. (3) Read συμ- with the same for συμ- in D. (5) fin. T has signature of the Grave Mode with confirmatory Ison. (6) A: -νος ποι-; C: -νος ποι-μην
c′ agf b a g-
(7) Men., T and Athen. 887 have a stop after this line. (8) The order (clearer in A) is: α - ξι - - ως αν- (10) A: δρο-μον ε - τε -; T = D; C: δρο-μον ε-τε - λε-σας β (wrong signature).
a a af gf· a ga f gf· f e- f-
(11) D evidently corrected something over προ- and added one as an afterthought over -με-; A and T differ slightly; T: προ-θυ-ο-με-νος (και, l. 11); A: προ - θυ - ο - με - νος, which is a
g g g ed c- f g· ef ga fe d-
more normal phrase. || Men. has no stop after line 10, nor has D, but the other three MSS have it. (13) A: -ε υ-περ; T: -ε υ-
g- a f·e d g f· e
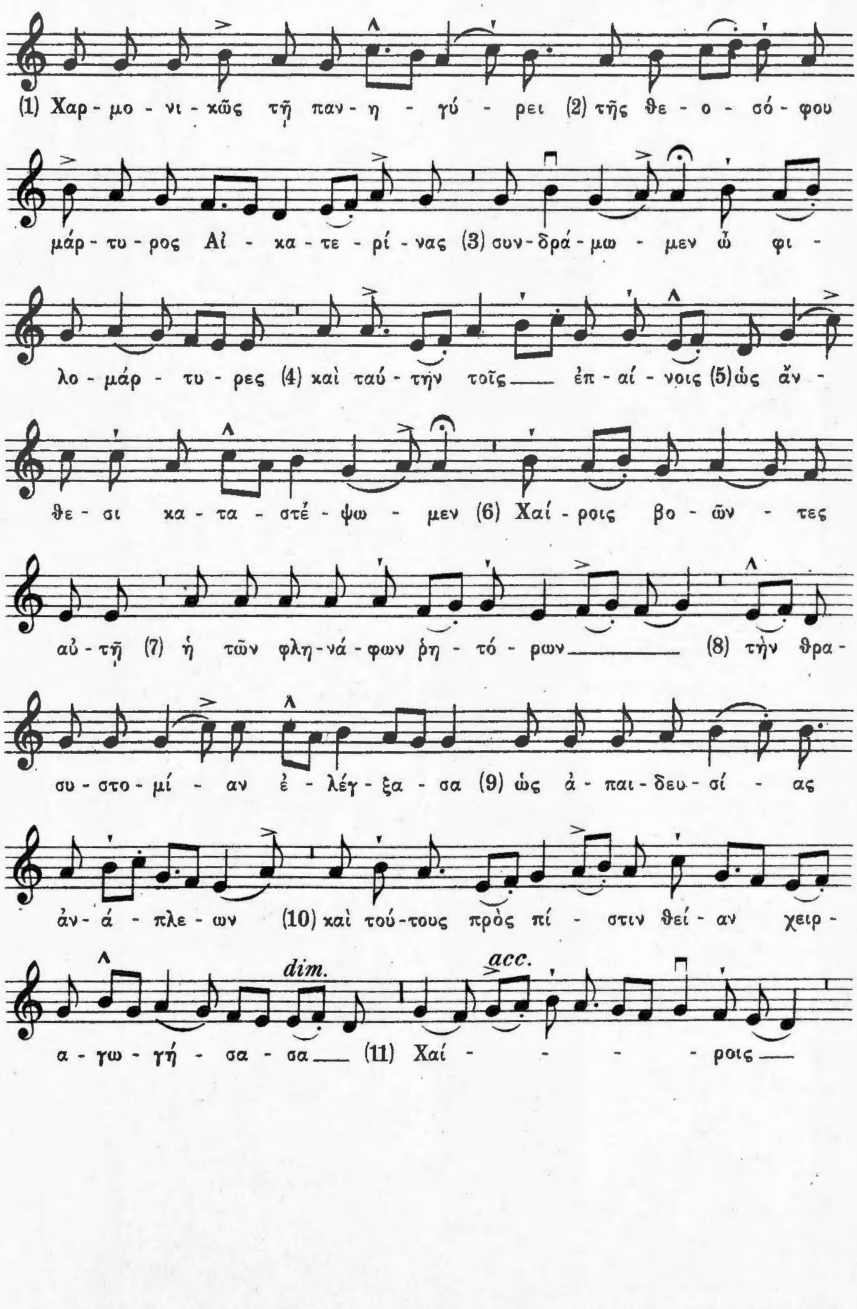
November 25.
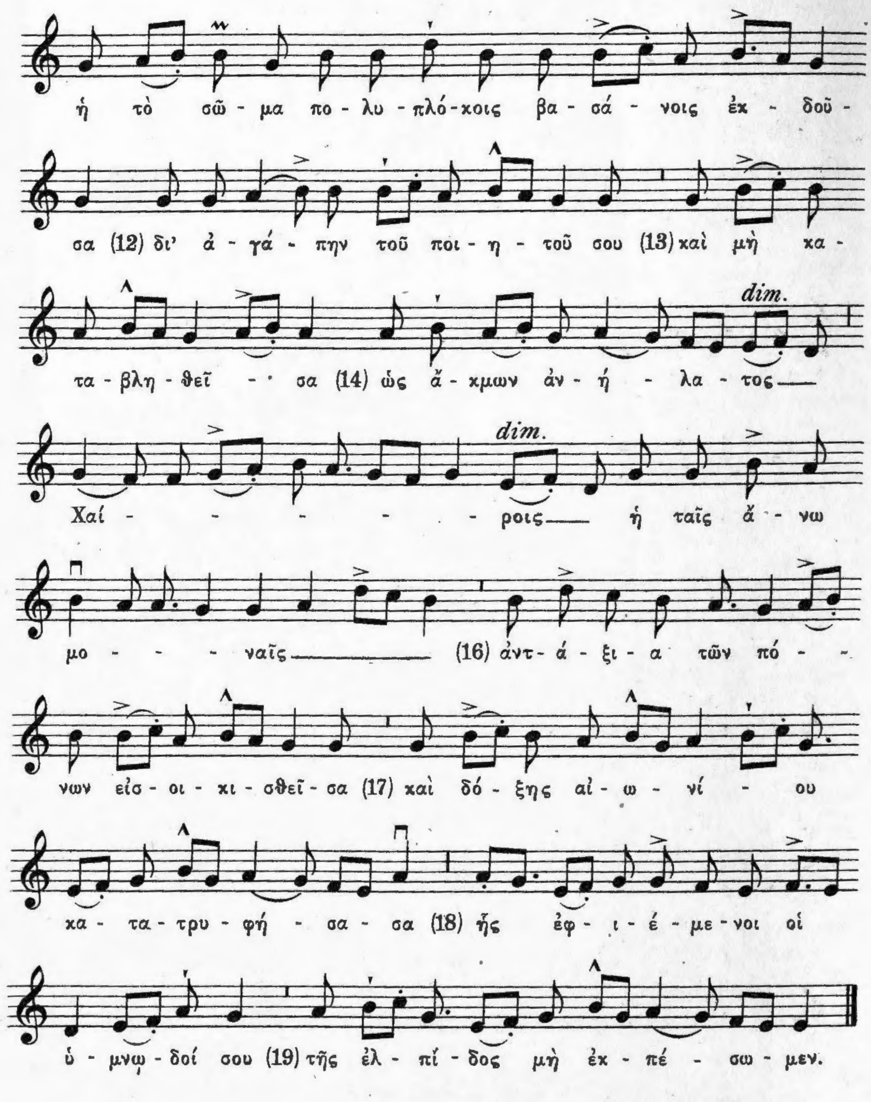
Saint Catharine.

HYMN 74.

D f. 65 b; T f. 72; C f. 89; A f. 66 b; Men. p. 261; Dox. p. 226.
Mode II. β From g. Finalis e.

Anatolius





Init. Anon. in Men., name in A. (1) A: -γυ- a- b c' (1) fin. No dot in our three MSS. (3) A: -μεν a (3) fin. A: e f g a- with confirmatory Ison. (4)-(5) A agrees (but is clearer) as far as ἐπαί-, thus:

και ταυ-την τοις επ-αι-, and goes on: -νοις ως αν-θε-σι; A Man.
f· e d g- c′ b c′

II or III has over ανθεσι: . The effect of the Nenano is probably a-flat over κατα- but a-natural at the end of the line. The variants in A are by several hands, the latest belonging perhaps to the XVII cent. This seems to have added the modulation-signs and the Great Subsidiaries. (5) A Man. II: -ψω-μεν (6) fin. A: -τη
g-ab a e

(signature as in 3 fin.), Ison missing from D. (7) A: The Subsidiary Thes-kai-apothes over -ρων correctly marks the figure and seems to have been added by the latest hand. (8) A Man. III: -μι- added (Phthora of Mode III). This is a warning to keep in the diatonic genus. || Read ε-λεγ- with A, C, T, not ε- with D. || fin. A: β = g. C has both the Phthora and the signature the same, but no Phthora in line 4. (9) T, C, A: -ας- and -πλε-, otherwise as in D.
b g·f

(10)-(11) We print A as far as ἢ τὸ where D is resumed. || D has a Homoeon at the end of line 10, sign of repetition or imitation. (10) The texts agree as far as πρὸς. A has: πι-στιν θει-αν χειρ-α-γω -γη-σα-σα; C: πι-στιν θει-αν χειρ-α-γω-γη-σα-σα πλ. β′
g-a a bc′ g· ef g

(?), signature seemingly wrong. This shows that D should be corrected to πι- when it will be found to agree with C. (11) A: Man. II

χαι - - - - - ροις ; C: χαι - - - - - - ροις ——— ; D:
g- f e- f· ed-

χαι - - - - - - - ροις || We now resume the text of D. || A:
b a gf g-(?) efd

η το σω-μα || A Man. II: -πλο-κοις βα- (12) A: -η- (13) fin.
g ga a g d′ c′ b b· a

Faint dot in C only. (14) D, C: ανηλατος; Men.: ἀνάλωτος; A:

ακλονητος. (15) A: χαι - - - - - - - - - - ρε (*: Man. III;
g- fga b a·gf g- ef d

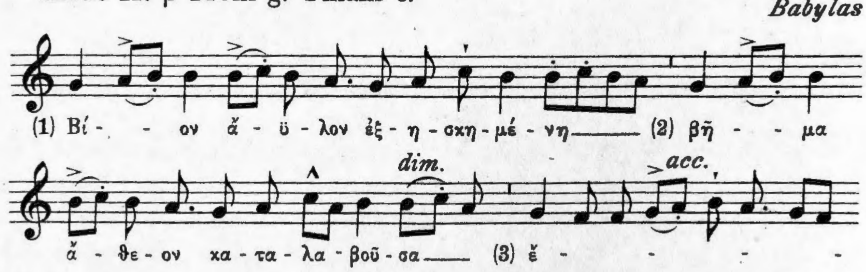
†: read same in D). ‖ fin. The order, which is clear in A, is: μο - - - ναις - - - (*: Man. III adds Thematismus Eso). (16) A is right: αντ-α-ξι-α, which should be read in D where the Ison was repeated by mistake and an Apostrophus left out. C agrees with A. ‖ A Man. II: των
b· a
(17) The order is: -νι - - ου; A: -νι - - ου
a- c′ g·f
κα- ‖ Interrupted cadence at the end of this line. (18) A: εφ-; A
ef f
Man. II: εφ- falso. ‖ The order is: οι υ-; A: οι υ-
f· d-
(18)-(19) D Man. II: -δοι σου της
a a- a
(19) A: της ελ-πι-δος ‖ fin. D, C: εκπεσω-
a c′ g·f ef
μεν; A, Men.: -σοιμεν.
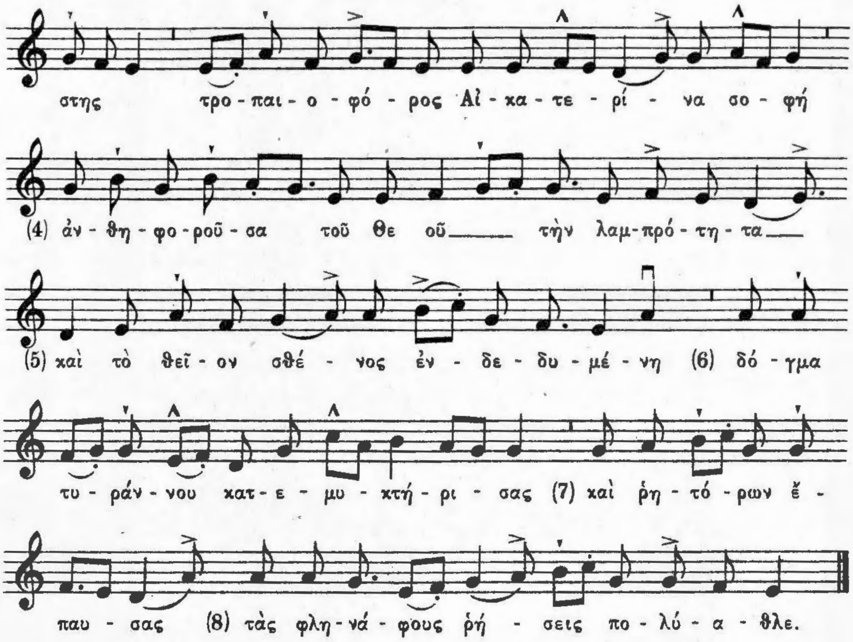
As A is an excellent manuscript, we have recorded even small variations from D. The result shows that, although much trouble is caused by D's mistakes and misplaced signs, yet the actual difference in the musical versions is of very little account. Still less ground is there for assuming a separate origin for the three manuscripts under review. In spite of the length of this hymn, there is no deviation from the strict modal character, the only variety being furnished by the interrupted cadences in lines 4, 10, and 17 and the half-closes on a and g. The florid passages conform to familiar types. The Homoeon before line 11 probably equates the two χαίροις phrases, the imitation, as often, being free.

HYMN 75.

D f. 66; T f. 72 b; C f. 89 b (see also below); Men. p. 262; Dox. p. 232.
Mode II. β From g. Finalis e.

Babylas





(3) This is the only place in the November Proper Hymns where all our MSS are almost certainly wrong: from -παιο- to the end of the line all agree and several mark a cadence on g (β̈). The error is either at the beginning or end of ἔστης. We have collated the passage in several MSS, as follows. A (f. 67) and Athen. 892: ε - - - - d′- c′ d′e′ f′ - - - στης· τρο-; e·′d′c′ d′- c′ ba- Athen. 887, Athen. 888: ε - - - - - - c′ c′ d′e′ d′c′ - στης· (πλ. α′) τρο-; d′ C: ε - = A) - στης· —— τρο-; b- c′· ba- T: ε - - - - - - - στης· τρο-; d′ bc′ a Vatopedi 1492 (see note on Hymn 56) f. 50b: κατα-λα-βου-σα· ε - - - - - - - - - - στης·—— τρο-, c′ b- bc′ a d′- c′ c′ d′e′ f′e′· d′c′ d′- b gaf which shows a confusion between the reading of T and C (the ⁓ over -στης should probably be omitted); D is alone in reading:

-στης· - What has happened? If we assume that the mistake was
c′ b-

after ἔστης we reach the incredible view that D had a separate archetype that justified what is, to all appearance, merely a frequent mannerism. So it is much simpler to seek the error before this phrase. In the Early Byzantine notation the scribe after the ending b c′ a could make a fresh start from the lower Finalis; and, if he wrote ⁼, this could perfectly well mean either a third above e or a fourth above d, whichever he chose to consider as the basic-note, the suggestion of Mode I being sufficiently strong. So if the author of the archetype in the Round Notation copied the signs as they stood, the mistake is explained (and this is a known species of error; a similar case is found in the Morning Hymns of Leo, *B. S. A.* 30, 1928-30, p. 96) and the separation of D from the other MSS is averted. We therefore transpose the phrase a fifth lower but emend none of the interval signs, thus: A etc.: ε - - - - - - στης· τρο-, and this
g- f ga b a·gf g- f ed- ef

ipso facto brings D into line. A similar phrase has occurred in the hymn σήμερον τὰ στίφη (21st Nov., No. 70 above), line 13: μη-τε -
g- f

- - - - - - - ρες (Mode II Plagal), and we know that many
ga b a· gf g f ed

familiar phrases cling to certain notes, whatever be the mode. **(3)** fin. D, Athen. 887: σοφη; Men., A, C: σεμνή. **(5)** D seems to read:

-ον σθε-; Athen. 887: και το θει - ον σθε-; C: και το θει- κτλ. = A.
dc d a· ef g-a c d a·

(6) D seems to agree with C, which has clearly: δογ-μα τυ - ραν-νου

κατ-; Athen. 887: -νου κατ- **(7)**-**(8)** C agrees, note for note, with
f·e d

D but has ε-παυ- and works out right; we restore the Ison in D,

which A also has. **(8)** Athen. 887: ρη-σεις πο - λυ - α - θλε, the usual cadence.
a bg a-g fe e

Nothing seems to be known about the life or date of Babylas.

November 27.
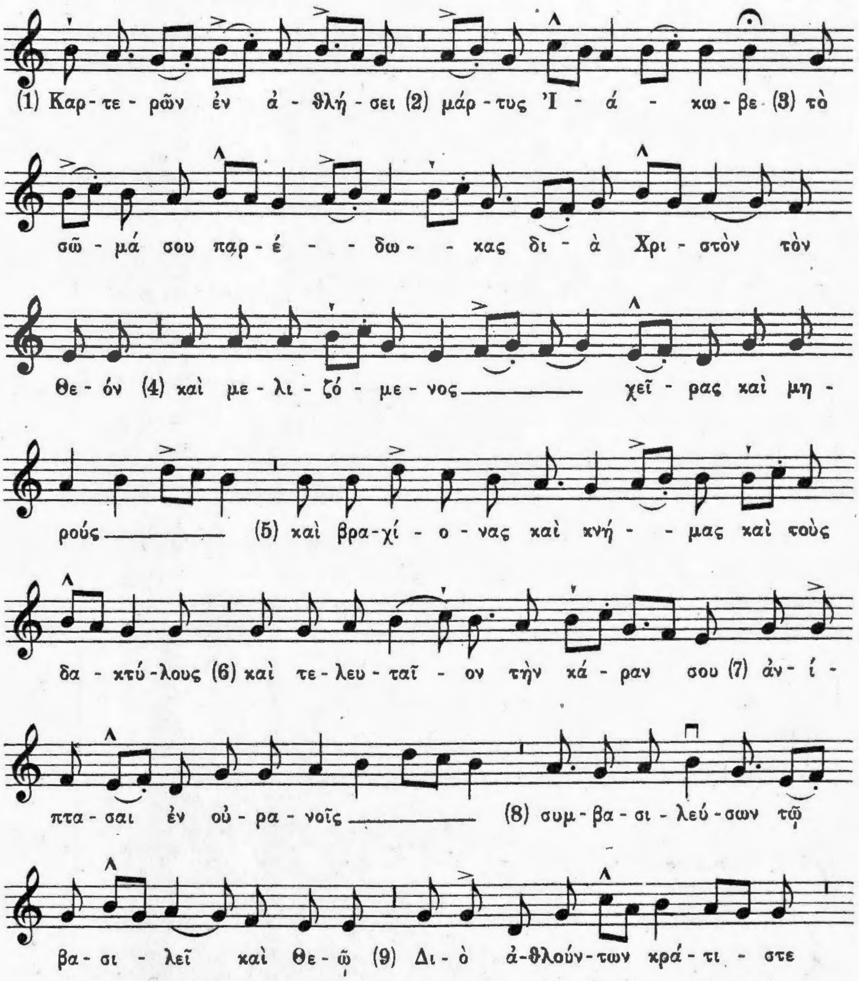
Saint James of Persia.
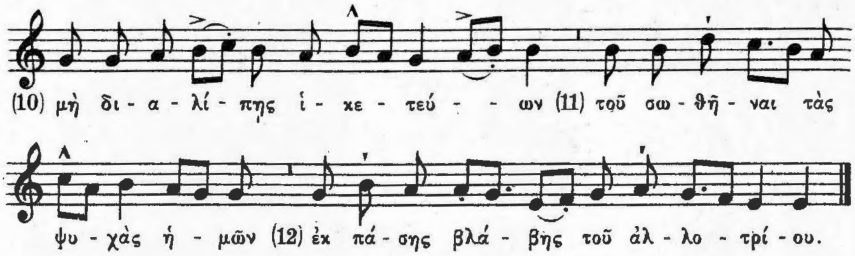
HYMN 76.

D f. 66 b; T f. 72 b; C f. 90; Men. p. 283.

Mode II. β From b. Finalis e.

Studites

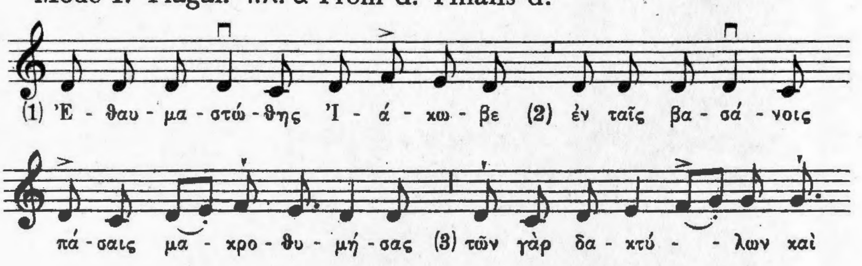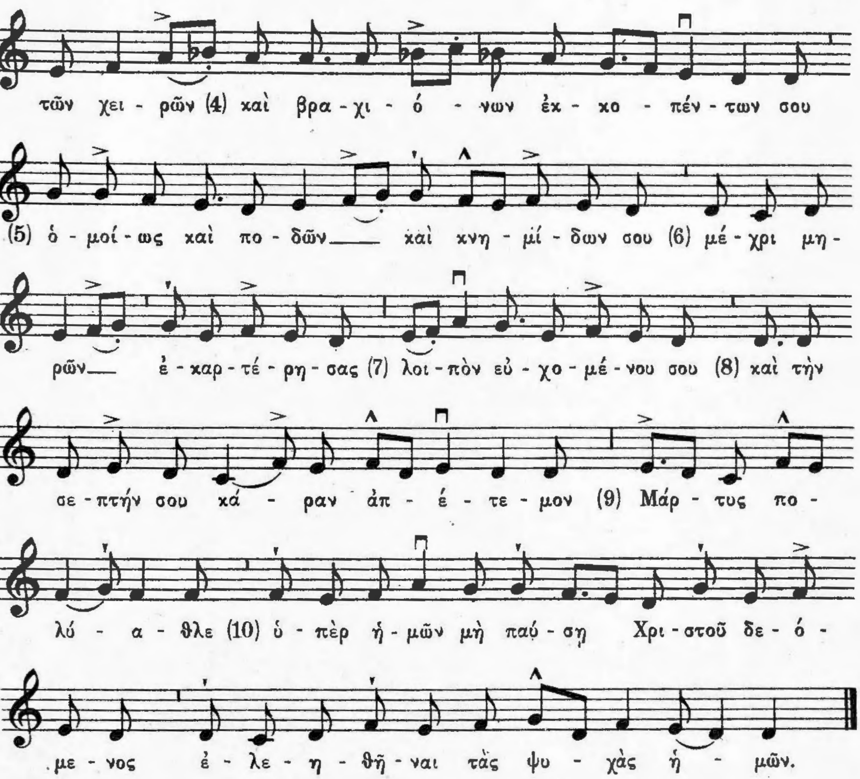




(1) Read -ρων in D, clearer in C. (2) C has dots before and after this line; so Men. (3) The order (clearer in C) is: παρ - ε - δω - κας δι - α χρι - στον τον θε - ον (4) Read: μη-ρους ———, so C, not -ρους. This is the figure Thematismus Eso. (5) Read κνη - μας with C, not -μας, the passages agreeing otherwise note for note. (6) fin. Dot in C. (8) Codd.: συμβασιλευων; Men.: -ειν. || Men.: Θεῷ παντός; om. codd. (8)-(9) D has made a mistake in line 8 by having βα - σιλει where C has βα-; and D has tried to correct this by substituting α - θλουν - for α - (C). As these progressions in D would be entirely foreign to Mode II, we are bound to follow C and emend accordingly. The cadence at the end of l. 8 has already occurred in line 3. (11) Read σω- with C; D is illegible. || fin. C has a dot and signature β = g. (12) fin. D again is obscure; so we read with C: του αλ - λο - τρι - ου.

HYMN 77.

D f. 66 b; T f. 73; C f. 90 b; Men. p. 283.
Mode I. Plagal. πλ. α From d. Finalis d.





(2) C: πα-σαις μα-κρο-θυ-; T: πα-σαις μα-κρο-θυ- (4) Men.
d· AB c d g f·e d

punctuates before line 4 against both our MSS. || C: και βρα-χι-ο-
a g g a
νων εκ-κο-πεν-των σου α″; T: -ο-νων εκ-κο-πεν- (των σου = D);
f e d c d- d- d b· g f e·d e-

read in D: και βρα-χι-ο-νων (5)-(6) The incorrect signature in
a a· a b c′ b

C (= a) is followed by a confirmatory red Ison over the next syllable:
ο-μοι-ως και πο-δων και κνη-μι-δων σου με-χρι μη-ρων ε-καρ-τε-
ρη-σας πλ. α′ (= d). We have followed C in our version up to ἐ(καρ-).
D, because of the illegible sign at the top of 67, cannot be emended with assurance. Wrong signatures in C are too common to disturb
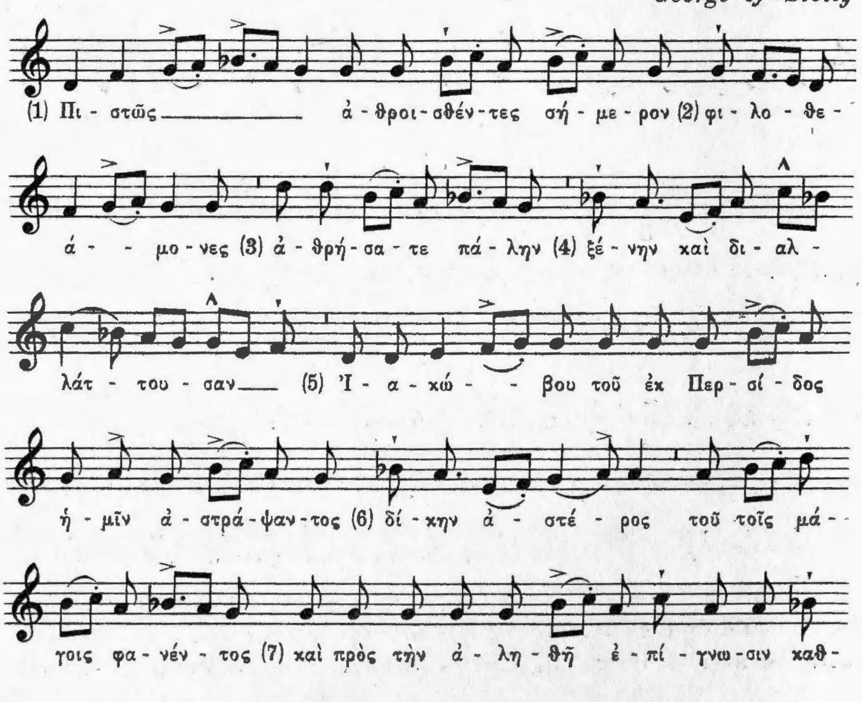
us; but it is startling to find that D has the Hypsele in the melody (over ὀ-) just where C has it in the signature. This would suggest that C was using two originals, one much closer to D (as in the last hymn) and containing medial signatures, the other as accurate or more so, but with few or no medial signatures. || T marks πλ. α′ after line 5. (7) Clear in T: λοι-πον ευ-χο-με-νου σου; D: -πον (8) Read in D: -ραν απ-ε-τε-μον, not -ραν; T: -ραν απ-ε-, which is wrong; C: -ραν απ-ε-τε-μον πλ. α′, right. (9) D and T are
e f g d f- d- d
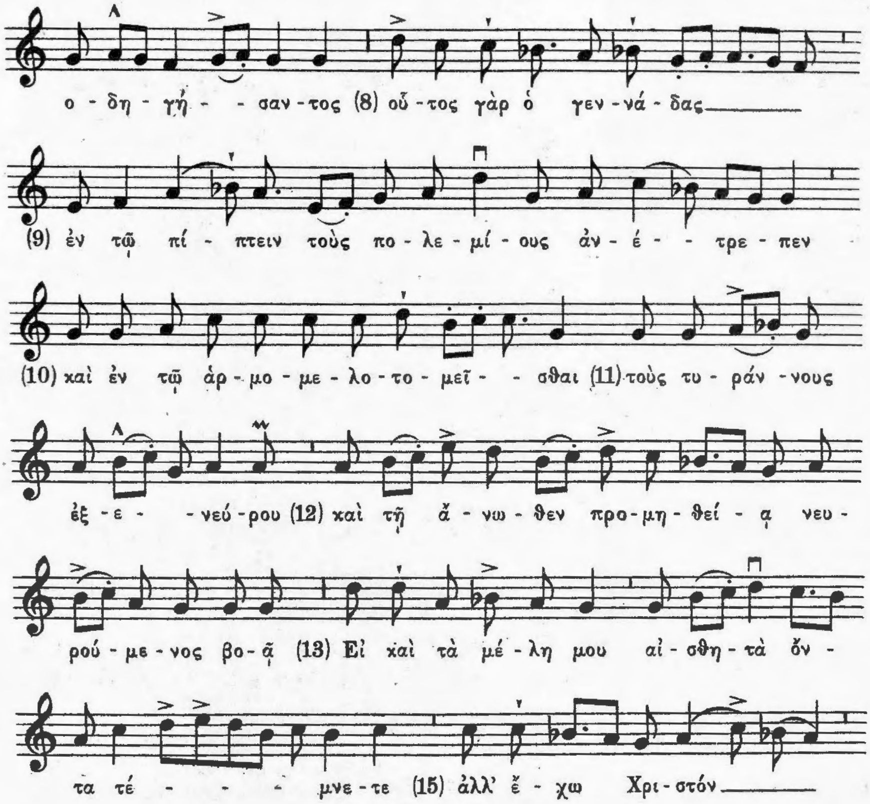
wrong; read with C: μαρ-τυς (10) C: παυ-ση χρι-στον δε-.
a g d g fe
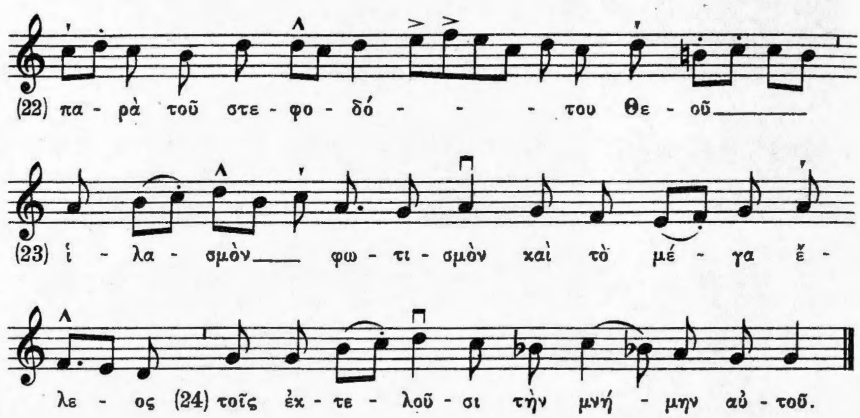
HYMN 78.

D f. 67; T f. 73 b; C f. 90 b; Men. p. 288.
Mode IV. πλ. δ′ From a. Finalis g.

George of Sicily




ο - δη - γή - - σαν - τος (8) οὗ - τος γὰρ ὁ γεν - νά - δας
(9) ἐν τῷ πί - πτειν τοὺς πο - λε - μί - ους ἀν - έ - - τρε - πεν
(10) καὶ ἐν τῷ ἀρ - μο - με - λο - το - μεῖ - - σθαι (11) τοὺς τυ - ράν - νους
ἐξ - ε - - νεύ - ρου (12) καὶ τῇ ἄ - νω - θεν προ - μη - θεί - ᾳ νευ -
ρού - με - νος βο - ᾷ (13) Εἰ καὶ τὰ μέ - λη μου αἰ - σθη - τὰ ὄν -
τα τέ - - - - μνε - τε (15) ἀλλ' ἔ - χω Χρι - στόν
(16) νο - η - τῶς μοι τὰ πάν - τα γε - νό - με - νον (17) Ὅ - θεν προ -
βλέ - πων τὴν μέλ - λου - σαν ζω - ήν (18) δι - ὰ τοῦ τοῖς πᾶ - σι προ -
κει - μέ - νου θα - να τον (19) πρὸς ἐ - κεί - νην ἔ - σπευ - σε πε -
ρᾶ - σαι (20) εἰς ἣν καὶ αὐ - λι - ζό - με - νος (21) αἰ - τεῖ - ται ἡ - μῖν



(1) C has a dot after πιστῶς which forms an ornamental phrase. (3) C has a dot after πάλην. (4) Read δι - αλ - λατ- with T and C, not -αλ- with D. The MSS are otherwise in agreement. || At the end of this line is a somewhat rare interrupted cadence. (5) D reads dimly: α-στρα- agreeing with T and C || fin. C: signature πλ. α′. (6) fin. C: signature β (= g). (7) C: ε - πι - γνω - σιν καθ - ο - δη- γη - σαν - τος (a b ga a- ef a cb c′- b ag g-); T = D except: -σιν καθ-ο- (g a g) (7) fin. Signature in C: ιι ου- (c′ c′ d′) (8)-(9) T: -δας εν τω πι - - πτειν τους (abag f g a- b a· fg) (wrong); C: -δας εν τω πι - - πτειν τους (gagf e gf g- a a· ef) (9) T and C: -ους αν - ε - τρε - πεν (c b c-b ag g-) (10) Read with C εν τω, not τω with D. This is a common mistake—to repeat a sign once too often. (11) T: - ε - ρευ - νει (cg a- a) from which we may read - ε - - ρευ - νοι (bc g a- a) in D whose text is utterly confused, perhaps from an attempt at combining two different readings. (12) T:

-θεν προ-μη - θει - α || και om. D, Men.; Men. has καὶ before βοᾷ
c′ d′ c′a bc′ba g

instead of before τῇ ἄνωθεν. || D has ρωννυμενος for νευρούμενος; the dots over ρων- are accidental: Oligon only, as in T. (14) fin. Read ⁓, the upward stroke is accidental. (15) Both MSS are wrong;

T has: χρι-στον———; D has: χρι-στον————; read: χρι-στον

——— (15)-(16) C: αλλ ε-χω χρι-στον———— νο-η-τως
a b a· ef g- a- c′ ba- a bc′ b·a

μοι τα παν-τα γε-νο - - με-νον. This is right, but too far from D's
g a d′ c′ b c′-b ag g-

text to help us in correcting it. (16) παν-τα rather faint in D, clear

in T. (18) Men.: τοῖς; D: εν || D: θα-, Elaphron very faint; T:

θα - να - του (19) T: ε-κει-νην ε-; in D omit Ison over ε-. || D:
c′ bc′ba g- a bc′ a d′

εσπευδε. (20)-(21) Both T and D are wrong; we may correct D

thus (following T from this point): -ζο-με-νος αι-τει-. C is right:

εις την και αυ-λι-ζο-με-νος, alternative: ι ι εις την (21) T: η-μιν
bc′ e′ d′ d′ a b a g (=c′) d′ e′

from which we read with C η - μιν in D, not -μιν (22) T: πα

-ρα του στε-φο-δο - του (23) Order is clearer in T: ε-λε-ος
c′·b a c′ c′b c′- d′ c′

(24) T: -τε-λου-σι την μνη-μην σου.
a d′- g a c′b ag g

George of Sicily, Bishop of Syracuse, suffered martyrdom in 669 (cf. Papadopoulos, Συμβολαί, 147).
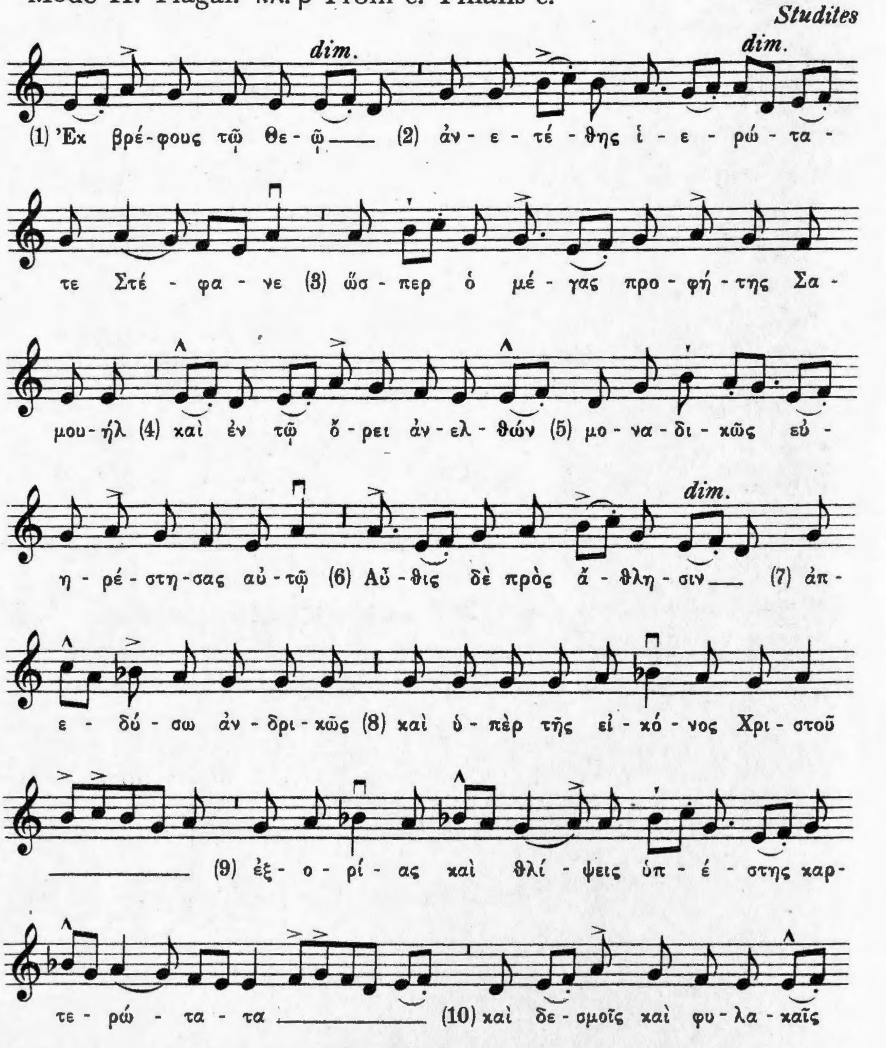
November 28.
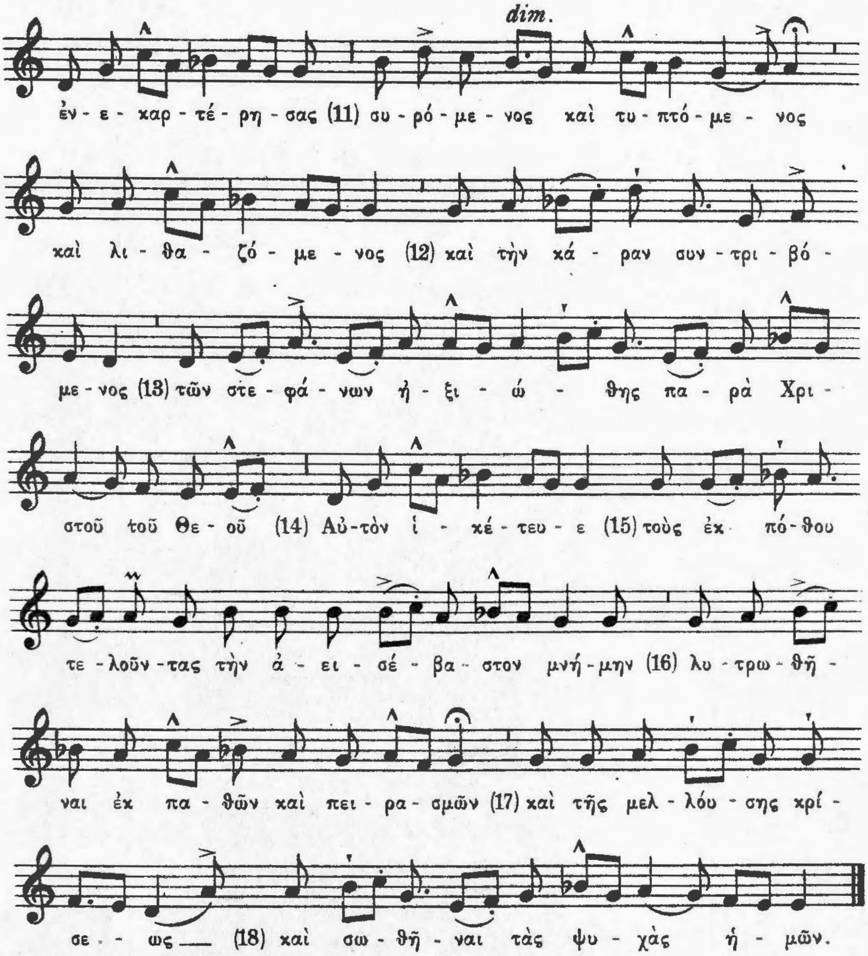
Saint Stephen the Younger.

HYMN 79.

D f. 67 b; T *deest*; C f. 91 b; Men. p. 290.

Mode II. Plagal. πλ. β̈ From e. Finalis e.





This hymn, in spite of its length, keeps strictly to the conventional pattern of the Mode, while the words make as little claim to originality as does the tune. In several places a phrase in Mode I calls for b- natural.

(8) Cod.: χριστου; Men.: αὐτοῦ. (10) D: δεσμα και φυλακας.
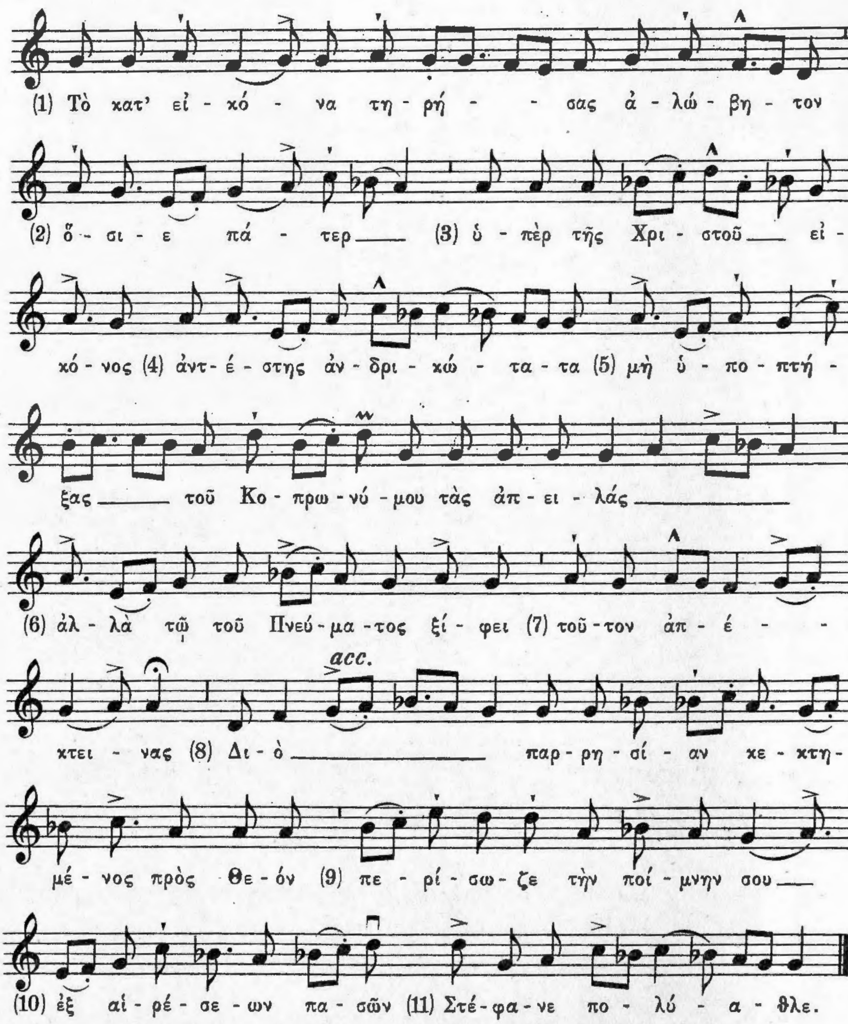
(15) Read σε-βα- with C, not σε-; the tail of the Parakletike seems to have been confused with the Ison and led to its omission.

(17) C: κρι-σε- || Codd.: κρισεως: Men.: θλίψεως, which is weak.
a f· e

HYMN 80.

D f. 68; T *deest*; C f. 92; Men. p. 290.

Mode IV. Plagal. πλ. δ′ From g. Finalis g.



(1) Division clear in C: τη - ρη - - σας || C has a dot after this line
a gg· fe f

|| D has an erasure after -βη- but nothing is missing. (2) C: ο-σι-
d a·

ε πα - - τερ . This shows us how to divide the neumes in D.
ef g- a c' b a

(3) C: -στου ει-κο-νος. Read in D: -στου ει-κο-νος, not -κο-
d'· b c' g a g d'· a b g a· g

(4) C: αντ-ε- (5) Divide thus in D: -πτη - - ξας του...πρω-(= C).
b a· g- c' b c c· b a

(6)-(7) C: ξι-φει· του-τον (8) C: -ρη-σι-αν κε-κτη-με-νος προς,
bc' a b g g b a g a c' b a

which shows more regard to the accentuation. (9) We require b-natural as we enter the upper region of the Mode. || C: την ποι-.
c' b

November 30.

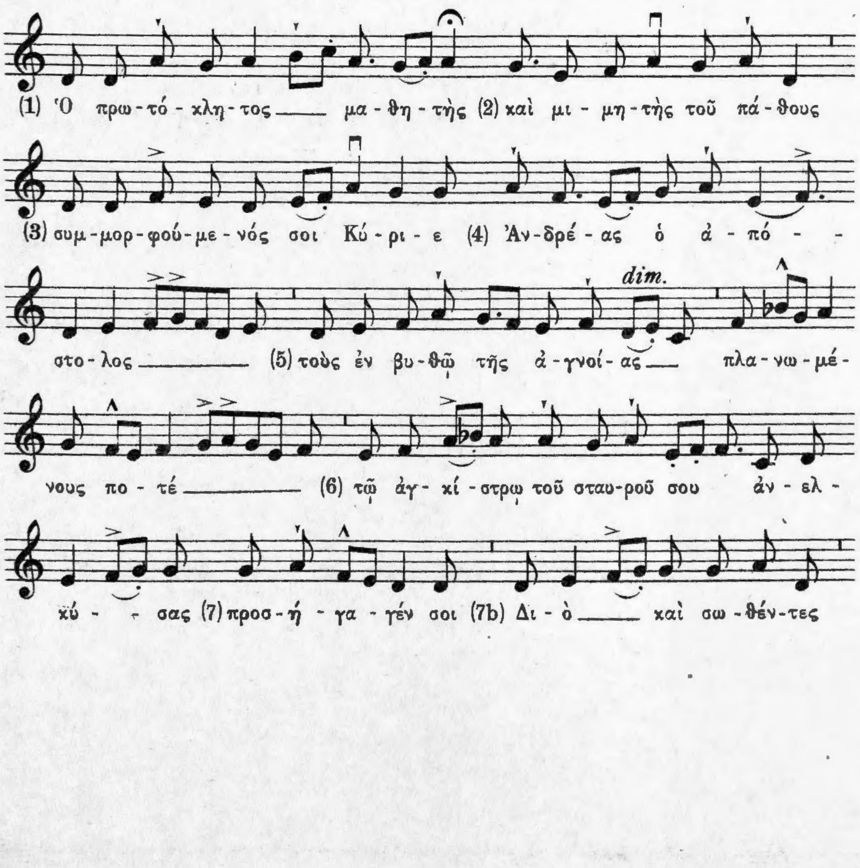
Saint Andrew the Apostle.

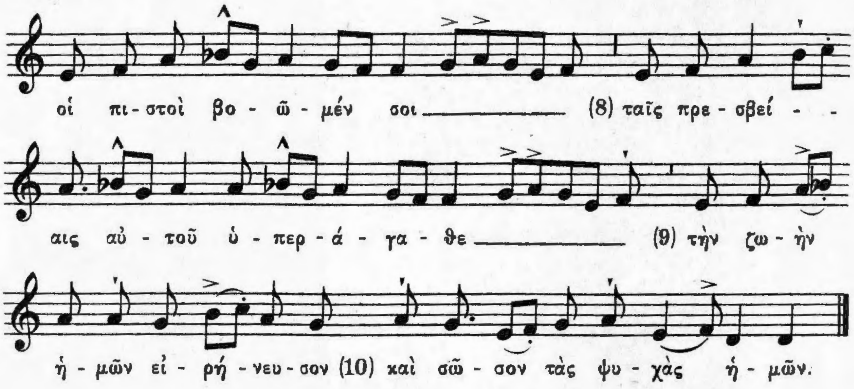
HYMN 81.

D f. 68; T f. 74; C f. 92; Men. p. 309; Dox. p. 244.

Mode I. α From a. Finalis d.

St. Andrew of Jerusalem
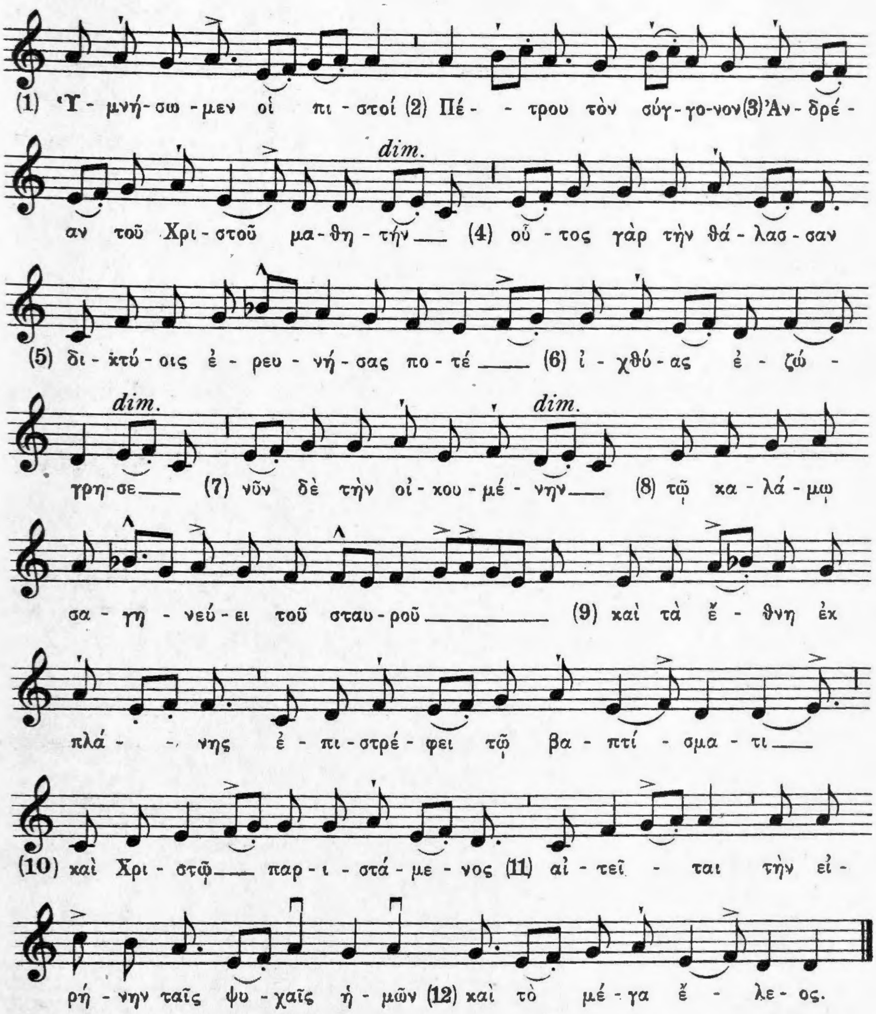




Intonation in C: α να νε α νες
a g f e· d-a
(1) Read -τος with C, not -τος with D; T: -τος μα- (a b a·) which is also right. || ὁ] D: ως. (2) T and C mark πλ. α′ after this line. (3) σοι] D: σε. (4) Read α-πο-, so C and T, not α-; the dot is accidental in D. (4)-(5) T: -στο-λος πλ. α′ τους εν (read —) βυ-; C: -στο-λος· τους εν βυ-θω
T: e d- d (= d) d e f; C: d- e·d c e f a
Of the three readings C is best; the Kylisma on e is not satisfactory in this Mode. (5) fin. T: πο-τε; C = D. The Kylisma is good here, as f is a normal half-close. (7) fin. T and C have πλ. α′ (= d). (7 b) Missing from Menaeum. || Read δι-ο (e- fg) with C, which then has: και σω-θεν-τες (g ga a d). || Only C has a dot after σωθέντες. (8) Read in D: πρε-σβει - (not -σβει-), so T and C. || At the end of this line D has omitted an ascending second, or —, needed to finish the Kylisma. This we restore from the other MSS. (9) Read ζω-ην (a b) with T and C, not -ην || ει-ρη-, badly written in D, clear in C. (10) Read σω-σον with C, not σω-σον with D; the passages agree otherwise. (9)-(10) T: ει-ρη-νευ -σον και σω-σον . . . . . η-μων.
gf ga fe d- g f· ef e d- d

HYMN 82.

D f. 68 b; T f. 74; C f. 92 b; Men. p. 309; Dox. p. 245.

Mode I. α From a. Finalis d.



(3) fin. T and C: -θη-την (ef c) (5) D faint: -οις ε - ρευ - νη -; b-flat is good here because of the feeling of Mode III Pl. C: -ρευ-; T: δι-κτυ - (c g) (read —) οις ε - ρευ- (a a bg) (6) T and C: -ζω-γρη-σε (f- d- ef c); D prob-
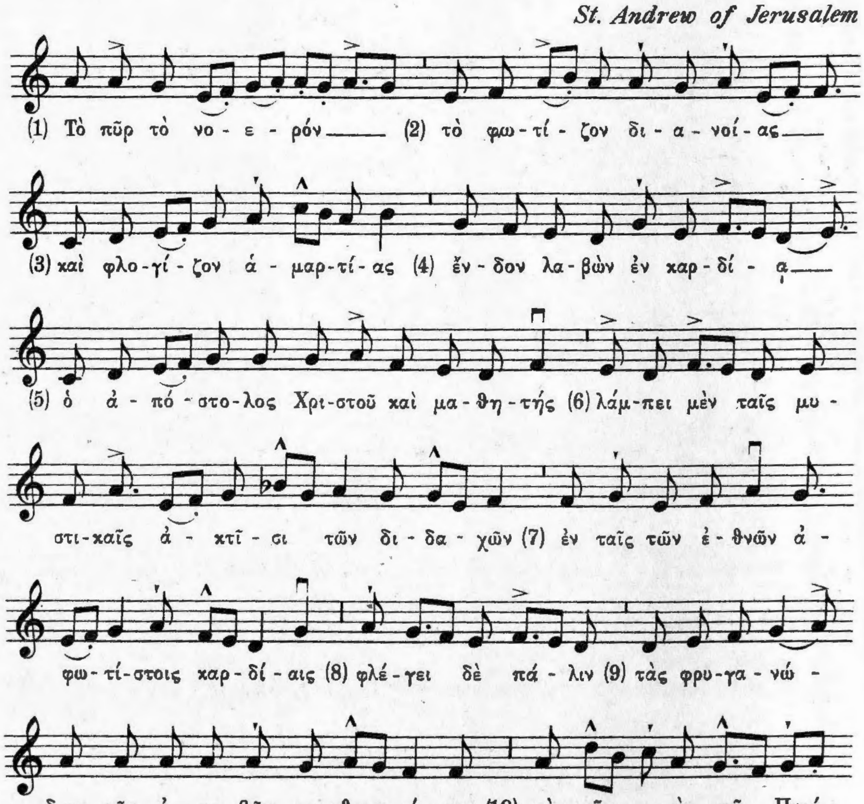
ably meant -ζω-γρη- but forgot the Kentema. (8) -λα-μω faint
f- e d-
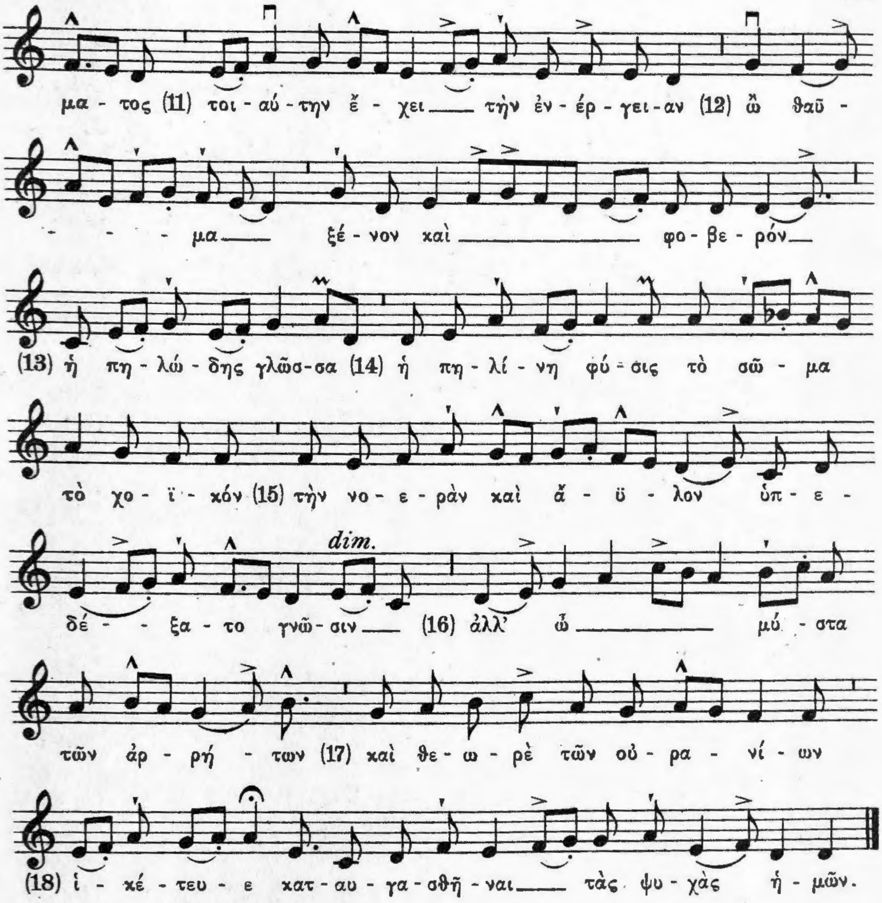
in D, clear in C. || b-flat again, as we approach a cadence in Mode III Plagal; but not in line 11 which is strictly in Mode I. (9) C punctuates at πλάνης. (11) D: ψυ-, clearer in T. || Men. has εἰρήνην τῷ κόσμῳ (l. 11:) καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος, which will not fit the music of our MSS. (12) D has καὶ τὸ carelessly written, clear in T and C.

HYMN 83.

D f. 68 b; T f. 74 b; C f. 93; Men. p. 309; Dox. p. 246.
Mode I. α From a. Finalis d.

St. Andrew of Jerusalem





(1) C has a dot after this line but not D nor Men. The balance of the four short opening lines is strongly in favour of it. **(3)**-**(4)** C:

-μαρ - τι - ας α   εν - δον λα - βων. Wrong signatures in C are very
f· e d- d (= a) g- f edc d-

frequent and must never be weighed against the neumes, if the latter work out right. T has πλ. α' ᐳ (= g) looking forward to the next note. D seems to have reckoned the interval from d, as the Early Byzantine neumes might have done, forgetting that he had stopped on b (interrupted cadence). To go on from b would not only take the melody out of compass but also destroy the evident likeness to C in the following passage. A similar error of reckoning seems to have been made in the hymn βίον ἄυλον, No. 75, line 3. **(5)** Read απο-

στο-λος in D (so C), obscure sign. (**6**) We read b-flat as we approach a cadence on f, Mode III Plagal, which is common in Mode I. (**7**) We follow C: εν ταις των ε - θνων; D Man. I: εν ταις των ε - θνων; D Man. II: εν ταις των ε-θνων, which is an attempted correction.

f f e· c d f-
f f e f a
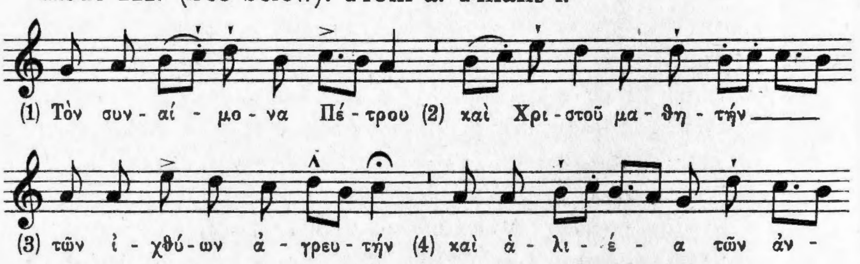
(**8**), (**10**) Dots after these lines in C, Men. agreeing. (**12**) The order is: θαυ - - - -; over -μα add an Apostrophus from C (otherwise in agreement) and read: -μα . C has the Nenano, which neither D nor T has. This would give: -μα || C has a dot after θαῦμα, not in Men. || T ends thus: και φο-βε-ρον (**13**) D seems to have read: η πη-. The Ison over -σα seems to be wrong. T has the same mistake, but C gives us a key to the true reading: η πη-λω-δης γλωσ-σα (**14**) The order is: -σις το σω- || At the end of this line we again have a cadence in Mode III Plagal and T has the signature of that Mode. (**15**) Read: υπ-ε-δε - ξα- with C, not -ξα- (**18**) Order: ι - κε-τευ - ε κατ-αυ-γα-.
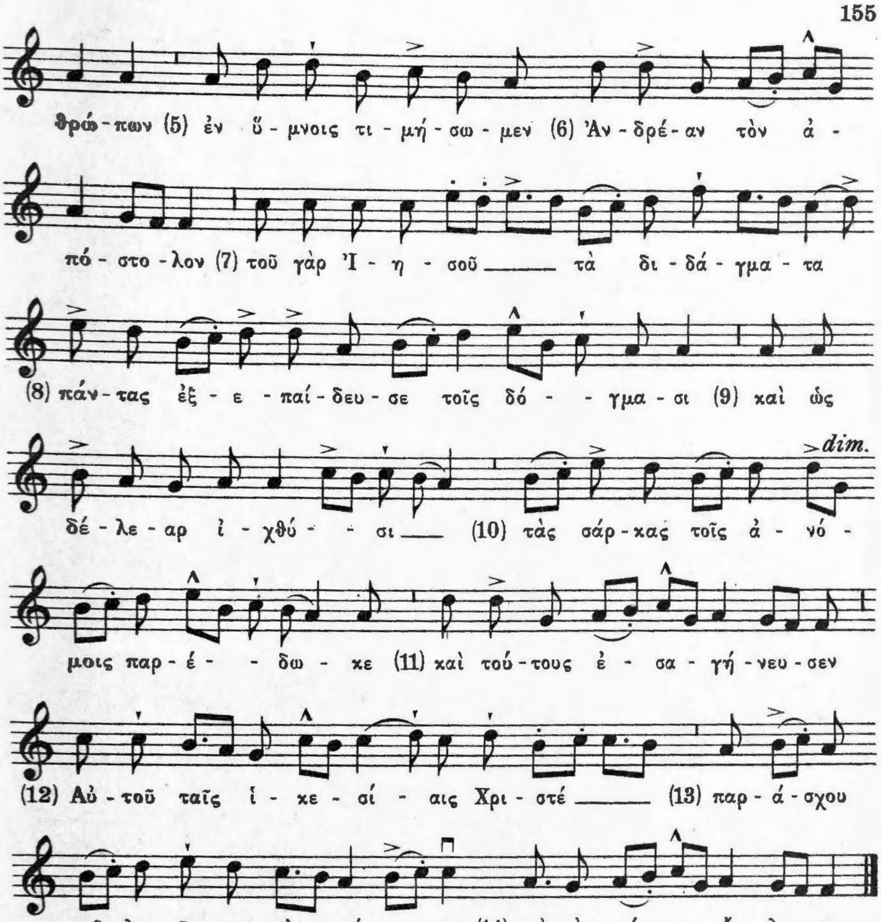
f♯ e♭ d
e-f· ed- d d-e·
c d g· ef g- a d

A few trifling differences in C have not been mentioned, but the general agreement is clear throughout.

HYMN 84.

D f. 69; T f. 74 b; C f. 93 b; Men. p. 310; Dox. p. 249.
Mode III. (See below). From a. Finalis f. *Germanus*
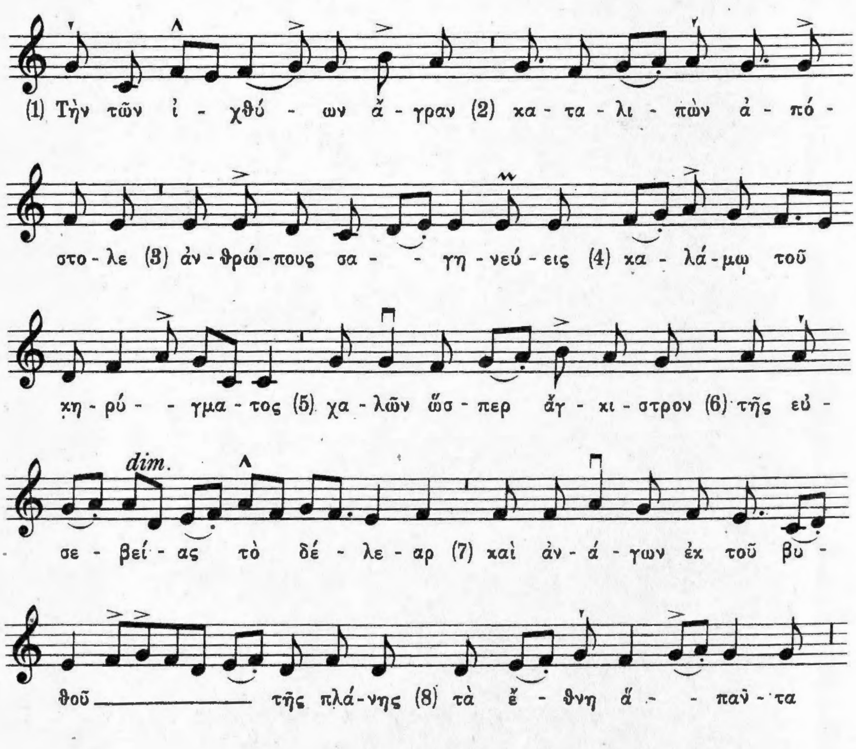




The Intonation in D is illegible. T has γ (= a); C (as in Hymn 52): γ a g· fe f g a-. The reader will be aware that the signatures of the Modes are highly conventional and have only been made out by the study of many examples. The last five notes of the Intonation in D agree with C. (3)-(4) T: -γρευ-την και α-λι - ε - α-των c′ b c′- c′ c′d′ c′· b a d′; C in the main agrees with D. (6) fin. T has signature ιι (= c′). C has signature β του before line 7 (= d′). This
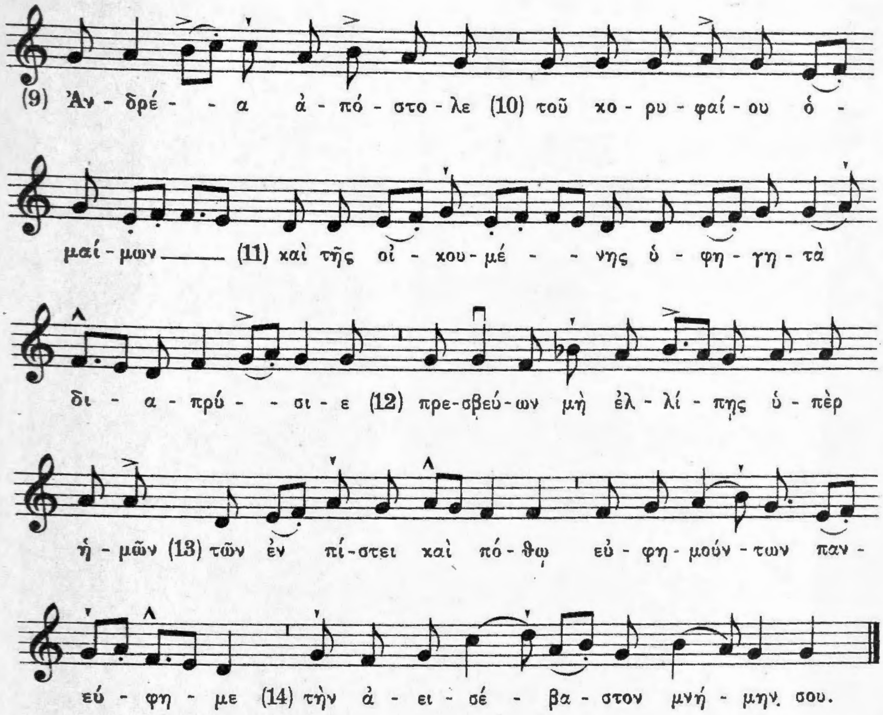
may refer to the next *progression*. (7) T: -η-σου τα δι-δαγ-μα-
d′ e′f′·e′d′ c′ d′ e′ d′
(8) Read παν- with T. This brings D into line. || After line 8 T and C mark πλ. α′ (= a). (11) Read -τους ε- with T and C, not -τους. The MSS agree otherwise. (13) σου was added over the line in D and has caused much crowding. The neumes however are right. T: λα-ω σου ει - ρη-νην.
d′ e′ d′ e′·d′ c′- c′-

HYMN 85.

D f. 69 b; T f. 75; C f. 93 b; Men. p. 307; Dox. p. 242.
Mode IV. δ″ From g. Finalis g.

Anatolius





(**1**) fin., (**2**) fin. Dot in T. (**3**) Neither MS seems to have placed the notes correctly over the words. In D we should probably read: σα - γη - νευ - εις (not ⁼), as the Oligon is not usual after a descending sign over the same syllable. T: σα - γη - νευ - εις; C: σα - γη - νευ - εις. (**4**) T: κα - λα - . . . . . - ρυγ - μα, the usual phrase. (**7**) T: -θου - -.
f a f- g a g c e- f· e d-
This formula and the Kylisma in D are unusual in the middle of a versicle. || (**8**) T has πλ. α′ at the end of this line, which seldom indicates g or d′. Occasionally a signature looks forward to the next *progression*. which is the a over -δρέ- here (C, often faulty in the signatures, agrees with T). (**10**) In D read κο-ρυ- with T and C for -ρυ-; the passages agree otherwise. (**10**)-(**11**) Divide thus as usual (clear in C): -μων και. Again in line 11. (**11**) fin. C has α̈ (T: πλ. α̈)

which *might* indicate d′ — the signature could not refer to the next progression here, but may have been carelessly copied. (**13**) C has β (= g) after πόθῳ which may look forward to the syllable -φη-. A medial cadence on f is quite in order. (**14**) T: μνη-μην σου; C: μνη - μην σου. The last line shows that only a high tenor could have sung this hymn from d′, the usual starting-note being g.

b- g- g

a- b· g- g

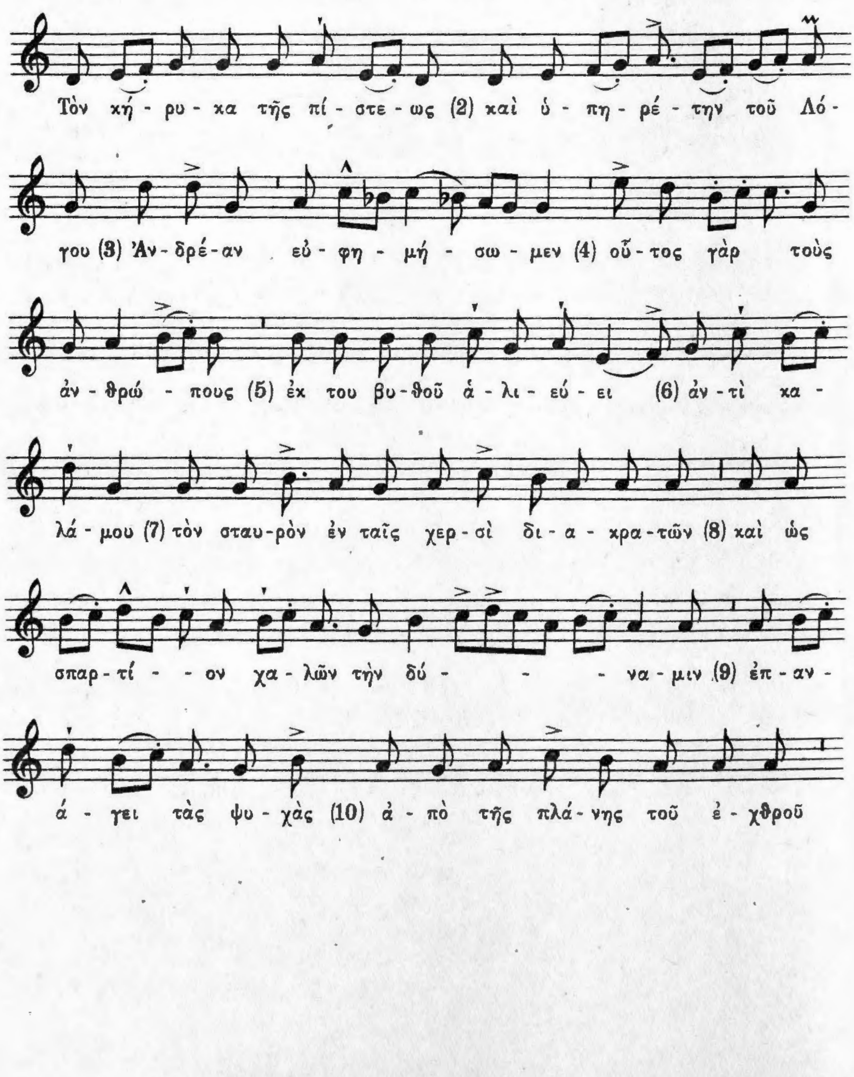
HYMN 86.
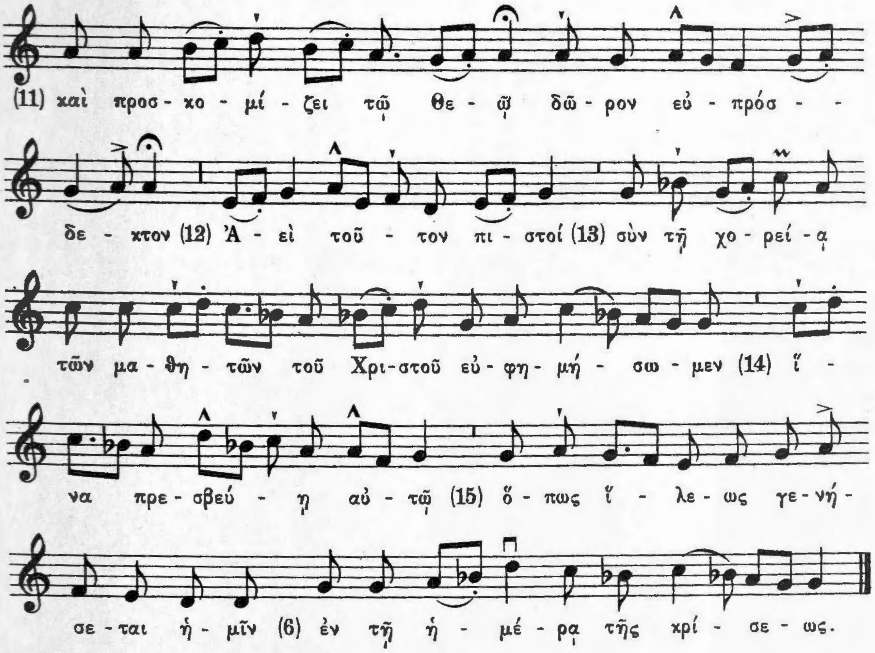
D f. 69 b; T f. 75 b; C f. 94; Men. p. 309; Dox. p. 250.

Mode IV. πλ. δ′ From a. Finalis g.

g- a-

St. Andrew of Jerusalem or Anatolius





(4) Read ου- with T which brings the passage to a normal aspect. ‖ The influence of e′ suggests b ♮ in the following phrase. (4)-(5)-(6) D has no dot after these lines, but T has it after 4 and 5. (8) T: χα-λων
g a b·
την δυ - - να-μιν. It will be remembered that in the hymn Τὴν
g a b- c′· b a- a
τῶν ἰχθύων, No. 85, line 7, where D had a Kylisma, T had the same formula as it has here. (9) Neither MS has a dot after this line, nor is there any trace of a cadence. In such cases we should follow the music and go on without a break, although for convenience we keep the numeration of the Menaeum. (10) Middle cadences on a are frequent in this Mode, but even more so than usual in this hymn, which has a strong suggestion of Mode I. (11)-(12) The signs are faint in D, read thus: -τον· α - ει; T: α - ει (13) Read μα-θη - των
d g-
and χρι- in D. The Duo Kentemata are very faint. T: συν τη
a b c′
χο - ρει - α των μα - θη -
g a a g c′ c′ c′d′

nornotryk's københavn

ANALYSIS OF
THE MODES IN THE NOVEMBER HYMNS

MODE I. (14 hymns).

This Mode has been more studied than any other and has been most fully exemplified in the recent work of Wellesz (1). From this we can easily see how the various motives or conventional phrases, which appear in a simple form in the Easter Canon, the prototype, (as we may well believe) for most compositions in this Mode, are expanded and ornamented by later musicians. A great many of the formulae used in the earlier Canons meet us again in the November Hymns. A compendium of some of them is supplied by the short hymn No. 24, to which the reader is asked to look back.

Initial Note.

All our hymns start from a except No. 20, which begins from d and has a special Intonation in the Grottaferrata MS. In the Late Byzantine age it was common also to begin from d, as mostly happens at the present day. The Italo-grecian tradition however has often preserved the a.

Final Cadence.

Every hymn (except No. 21) in D has e- f d- d. In T, A and C this regularly appears as e-f e d- d. No. 21 has c' b a- a. Cadences on a are frequent in the Canons.

Medial Cadences

(1) In the same Mode: b c' a-; g- a a- (a-); this formula is often used in the Canons as a Final cadence. It is obvious that, in a short piece, a cadence on the lower Finalis might suggest the Plagal

(1) Wellesz, E., Trésor de Mus. byz. Pt. 2, pp. 4–17. Cf. our articles, B. S. A., 27, 1925–6, pp. 157 ff. and Laudate, June 1923, pp. 5–9.

Mode, whereas in a longer one the tonality would have been so well established that no disturbing effect would be felt. (e) f e d- d; e- f d d; (fg) f e d (d); g a fe d- d; *a b c′ b c′*-. Several medial cadences on c′, some ornamental, will be found in Wellesz' collection. (1)

(2) In Mode III Plagal (Barys). This is a frequent Medial cadence, often marked by the signature of Barys. We therefore put b-flat when approaching it. The commonest formula is b♭ g a- g f f; also f e f, and, more elaborate, a b♭ a g a- g f e f, to any of which the Kylisma f g a g e f may be added.

Temporary or Interrupted cadences, where there is no marked pause in the music or words. These occur on g (various formulae); also we find e f c (a suspension of the cadence on d); b c′ a- b; d- e; d- e f.

Other features of this Mode are the leap from d to a or a to d, the scale-passage e f g a; and the Thematismus Eso g- a- c′ b a-. There is however no exclusive property in such things: other Modes, especially in long hymns, may borrow the features regarded as peculiar to this one. In general, Mode I has the character of vigour, determination and austerity, partially softened by the modulations into the Third Plagal.

Mode I Plagal.

Only three hymns (31, 69, 77) in this Mode are found in our collection; so that at first sight the reader might suppose that we had not enough data to form any definite views about it. Yet in the Octoechus the Modes are almost equally represented; and, having deciphered the whole of the *Stichera Anastasima* (2), which afford more than twenty examples of every Mode, and also knowing a good many instances in the Hirmologus (3), we need feel no misgivings in attempting to characterise the First Plagal.

Initial Note.

The three hymns in November all start from d; but elsewhere we find e, g and a as possible notes.

(1) Wellesz ibid. p. 8 line 3 and p. 9 line 3.
(2) Byz. Zeitschr., 31, 1931, pp. 18 ff.
(3) B. S. A. 26, 1923–25, pp. 83 ff.

Medial Cadences.

(1) In the Mode. By far the commonest note is d. The following are some of the formulae in use: e f d- d; f e d; f- d- d; e- d- d. The Kylisma d e f e c d is sometimes added. If a pause be made on a, we find these phrases: b g a, b a g a in our MS.

(2) In another Mode. Middle cadences in the Barys (III Plagal) are common; e f f; f- g f- f; a g f, occur, the Kylisma being sometimes added.

Interrupted Cadences.

These occur on g, c (formula e d c) and f (d e f).

Final Cadence.

In all our examples f e d d, with various length of note. In other MSS f- d- d is common. Cadences on a are found in the Canons.

The Chromatic passages introduced in some MSS into this Mode do not occur in D. (See commentary on Hymn 69).

The First Plagal Mode usually keeps to the lower part of the scale, descending sometimes to A. Its character is quiet, meditative and rather monotonous.

Modes II and II Plagal.
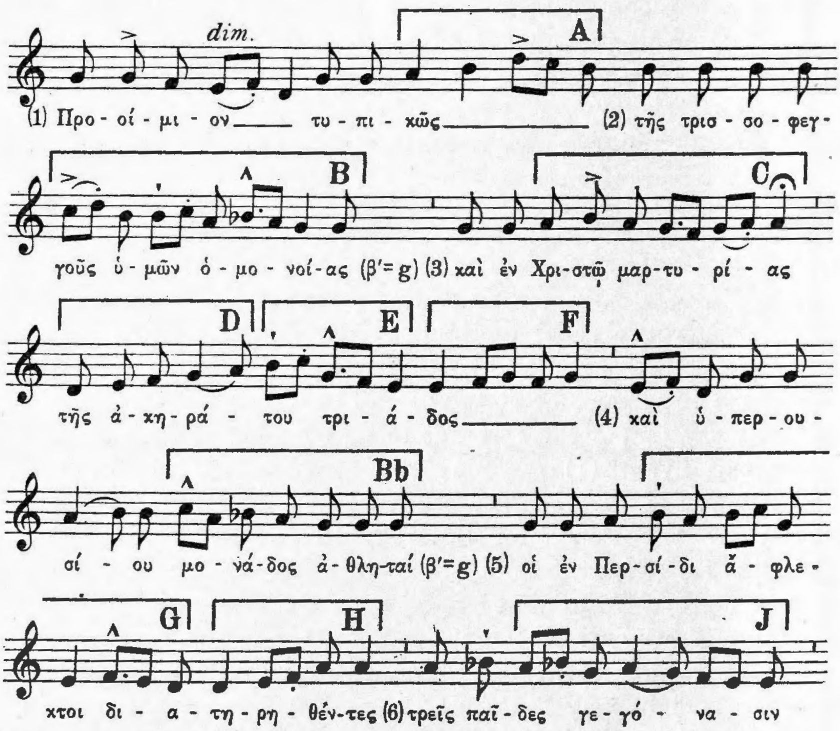
These Modes differ from the two so far considered chiefly by their greater emotional tension, which is shown partly by an increased compass, and also by a more liberal use of conventional phrases. The particular emotion cannot be exactly defined. Perhaps we may say that Mode II tends to be triumphant (as in Casia's Christmas hymn (1) Αὐγούστου μοναρχήσαντος ἐπὶ τῆς γῆς), while Mode II Plagal is more often penitent or mournful in its character. The Canon for Saturday in Holy Week is a good example (2) (Κύματι θαλάσσης).
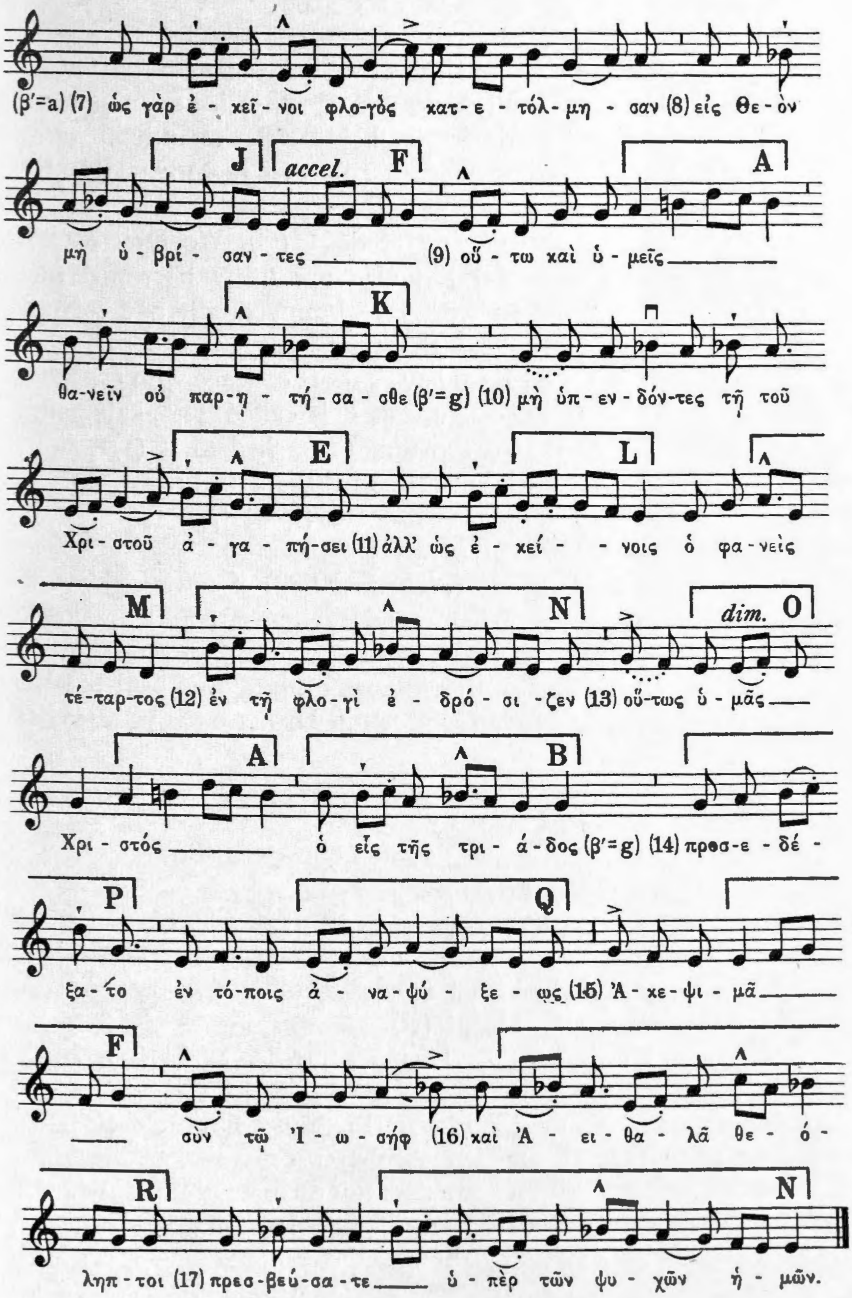
In order to show to what lengths the use of conventional phrases was carried, we have chosen an instance (Hymn 19) from Mode II Plagal, in which a fairly long hymn, rather ambitious in style, is seen to contain very little but these, while even the connecting passages are mostly designed on familiar lines. We have taken the

(1) W. Christ and Paranikas Anthologia 103.

(2) Ibid. 196.

version from the Trinity MS (fol. 55 b), which can be compared with that of D already given; and we have marked off the chief formulae. Most of them are equally characteristic of Mode II (Authentic); and in such cases it seems simplest to mark b-natural where the phrase goes up to c′, or higher, and suggests the cadence of an Authentic Mode, but to have b-flat, where b is the highest note or where we descend to an obvious Plagal Cadence like c′ b a g g or c′ a b a g g, which recall Mode IV Plagal, and thus to preserve the effect of the Plagal Mode in its own region. There are a good many instances in this and in other Modes where either b-flat or b-natural would be satisfactory.




(β′=a) (7) ὡς γὰρ ἐ - κεῖ - νοι φλο-γὸς κατ- ε - τόλ- μη - σαν (8) εἰς Θε - ὸν
J
accel.
F
A
μὴ ὑ - βρί - σαν - τες (9) οὕ - τω καὶ ὑ - μεῖς
K
θα-νεῖν οὐ παρ-η - τή - σα - σθε (β′=g) (10) μὴ ὑπ - εν - δόν-τες τῇ τοῦ
E
L
Χρι - στοῦ ἀ - γα - πή-σει (11) ἀλλ' ὡς ἐ - κεί - - νοις ὁ φα - νεὶς
M
N
dim.
O
τέ-ταρ-τος (12) ἐν τῇ φλο - γὶ ἐ - δρό - σι - ζεν (13) οὕ-τως ὑ - μᾶς
A
B
Χρι - στός ὁ εἷς τῆς τρι - ά - δος (β′=g) (14) προσ-ε - δέ -
P
Q
ξα - το ἐν τό-ποις ἀ - να-ψύ - ξε - ως (15) Ἀ - χε - ψι - μᾶ
F
σὺν τῷ Ἰ - ω - σήφ (16) καὶ Ἀ - ει - θα - λᾶ θε - ό -
R
N
ληπ - τοι (17) πρεσ-βεύ-σα - τε ὑ - πὲρ τῶν ψυ - χῶν ἡ - μῶν.

Line

1. Phrase A, called Thematismus Eso, is a very common formula of emphasis, used in all modes and often applied to unimportant words—a decadent device for holding the attention.
2. An expanded medial cadence (B) used in Mode II and II Plagal.
3. Long half-close, suggesting Mode I (C). We may read b-natural. The cadential formulae are freely borrowed from mode to mode, often with very happy effect, and serve as half-closes. At (D) the scale-passage suggests the Intonation of Mode I, at E and F we have a short cadence with expanded end in Mode II. The figure at F is called Thes-kai-apothes and has a special sign sometimes attached to it (1).
4. A slight variation of the phrase in line 2 (B b).
5. Medial cadence suggesting Mode I (G—H).
6. Full close in II Plagal (J).
7. This line suggests Mode I. The first ten notes are highly conventional, conveying vigour and excitement, and are found regularly in the same position of the scale, whatever the mode may be. At the end of this line we assume b-natural because of the cadence in Mode I, but not in D where the phrase ends on g.
8. Here we have what seems to be a full close (like J above) but with expanded end (like F).
9. Again A; then a slightly modified half-close (K).
10. Short cadence (E) as before.
11. Ornamental group (L) frequent in all modes. The commonest form is e f f e, staccato. Half-close in Mode I Plagal (M).
12. The whole of this line is an expanded full-close, very common in Mode II and II Plagal (N).
13. Interrupted cadence (O). Thematismus Eso again (A). Half-close again (B).
14. Suggestion of Mode IV Plagal (P). Short full-close (Q).
15. Medial cadence (E and F). At the end of this line we keep b-flat because T (unlike D) does not at once go up to c′.
16. Long medial cadence (R) resembling parts of J and O.
17. Long full-close, virtually the same as N.

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(1) See our HANDBOOK p. 27.

This analysis is not an arbitrary dissection into motives—a thing that no melody, however well-built, can withstand. Every one of the formulae mentioned above recurs over and over again in Byzantine music. This hymn is certainly an extreme case; but the same method applied to many of the other hymns in Modes II and II Plagal would yield similar results. This we can leave to the diligence or curiosity of the reader.

MODE II. 28 Hymns.

Initial Note.

The two common starting notes, g and b-natural (or h) are used with about equal frequency, the latter being slightly more common.

Medial Cadences.

These are made on b, g or e. Some common formulae are d′ c′ b, a b b, b c′ b b; f g g, c′ a b- a g g, b a g, e f a g, e- f g f g- (this is called Thes-kai-Apothes and sometimes marked by a special sign)(1), a f g g, a- g f e e-, b c′ g f e.

Interrupted and partial cadences.

Very frequent is e f at the end of a versicle, usually followed by d- g. (Compare Hymn 54, lines 6–7). Others are e f d, f e d. To these must be added a series suggesting a transition into Mode I, such as g a a- (Compare a long passage borrowed from Mode I, Hymn 56, lines 14–15) b- c′ a a, g a b a, f g a, e f a, f e a, b a b a, d- a, a- b c′, f f e a-, b c′ b a.

The Thematismus Eso is very common in this Mode and is found frequently thus g- a- c′ b a-; g- a- d′ c′ b-; a- b- d′ c′ b-; though also on other notes.

Final Cadences.

By far the commonest is a- g f e e. Next to this comes b c′ g f e e. There is a doubtful final cadence on b in Hymn 56.

MODE II PLAGAL. 17 hymns.

Initial Note.

Of the November hymns five begin from e and have the plain signature πλ. β̈, six from g, signature πλ. β̈͞ ; three from f, signature

(1) See commentary on Hymn 70.

πλ. β ; two from a, signature πλ. β νε - α - νες: medially we also
ef g a-

find νε - α - νες (the syllables are always stylised and uncertain
ef g a-

to read) and lastly one from d, which has the signature with no syllables; the neumes here are wrong in all MSS, we should omit one apostrophus.(1) In spite of this difference of signature, the same type prevails throughout this mode; and the medial and final cadences are fairly uniform.

Medial Cadences.

These are frequent on e and g: some of the formulae are: g f e, a- g f e e (also used finally); e with Kylisma; f e g, a- g- g-, e- f g f g-, c′ a b ag g- (this is common), a f g.

If a halt is made on b, we must regard this as being in the Authentic Mode and mark b-natural. But whether we should do so when the Thematismus Eso is found on the notes a- b- d′ c′ b-, as it commonly is, cannot be so easily determined. It will be seen that the cadences and other formulae do not afford much distinction between Modes II and II Plagal; so, if we allow b-natural wherever the same formula in the Authentic Mode has it, we are in danger of confounding the two modes altogether.

Interrupted and partial cadences.

These, as in Mode II, tend to run into Mode I. Examples are:—e f d, followed by g in the next phrase; e f, followed by d in the next phrase; f e a-, b g a f e d- (a), a with Kylisma, g a a, b g a, e f e d, a- g f e a- (a bold and effective interrupted cadence); e f g a, d- a a-, a- b c′, b- b- c′, a g g- a.

Final cadence.

Sixteen hymns have a- g f e e; one has b c′ g f e- e.

MODE III (Hymns 52 and 84).

Both hymns begin from a. Hymn 52 has the usual signature, which T also gives for 84, while the other MSS have longer intonations.

(1) See commentary on Hymn 10.

Both hymns end with the usual formula c′ g a- g f f. Medially this formula is also used, while middle cadences may also be made on a and c′, temporary pauses on a or d′ being also allowed, together with an interrupted cadence b c′ c′ b. The reason for the rarity of this Mode in our hymns lies perhaps in the difficulties that it gave to the composer: — if he kept in the upper part of the scale he might overtax his singers, while if he descended below c′ he might easily run the risk of the augmented fourth f- b♮. This is probably why the note b is avoided just before the full close; in other places we sometimes have a medial cadence marked Barys, as if to show that b♭ might be introduced. Nevertheless there must have been possibilities in this Mode, as St. Romanus chose it for his Christmas hymn ἡ Παρθένος σήμερον.

MODE III PLAGAL (BARYS). (Hymn 23).

This hymn begins from f, which is by far the commonest starting-note. It has medial cadences on f and a; and temporary pauses on g and d. The final cadence a ga g f f, differs little from the usual c′ g a g f f.

The Grave Mode, like the First Plagal, usually has a quiet and subdued effect. No important Canons were written in it; and it probably sounded too tame for most of the composers of the Proper Hymns.

MODE IV. (Hymns 8, 16, 29, 30, 44, 45, 57, 60, 67, 68, 73, 85).

Initial Note.

This Mode, although its theoretical starting-note is d′, more often begins from the lower Finalis g. There is one example of low c as a starting-note—which is quite irregular, but has manuscript authority (Hymn 73). Some hymns might be sung either from g or from d′ according to the nature of the voice, but a great many would be out of compass if taken at the higher pitch. Thus Hymn 68, if taken from g, goes up to e′; so that there is no question of transposing it a fifth higher. The result is that Mode IV becomes more like a plagal than an authentic mode and often needs b-flat.

Cadences.

Internal cadences are made on various notes: f is frequent, while the fundamentals, g and c are often used. A common formula is f g a

g c c, or f a g c c, to which a leap up to g may be added. These leaps of a fifth, mostly from c to g and backwards, are a feature of Mode IV. Another phrase at middle cadences is e f f e. The notes d and a, suggesting Mode I, are used; but we find the effect of an interrupted cadence much less often than in Modes II and II Plagal. As a rule this mode tends to be melodious and rather plaintive: apart from the somewhat strange effect of the leaps of a fifth, it is one of the easiest modes for a Western learner to appreciate—much more so than the other authentic modes. The final cadences are nearly alike: a- b a g- g, g a- b g- g, g f- g a g- g, f- a g- g.

Mode IV Plagal. (Hymns 12, 34, 48, 59, 63, 71, 72, 78, 80, 86).

This is by far the hardest of the modes to understand or to describe briefly. It seems to have been chosen by the most ambitious composers for works of great elaboration. The best advice that we can give to the reader is to turn back and study each hymn separately; and he will find it no light task to master all the varieties that even our small collection for November affords. We also refer him to the Canon by St. Cosmas (1), in the same mode, where a simpler use of it will be found. It is not unlikely that Mode IV Plagal, being the last of the series, comprised some hymns which did not otherwise fit into the scheme, being older (in their original forms) than the final arrangement of the eight modes; and that, when this variety was once established, composers took advantage of it for unusual and striking effects. Perhaps for the same reason there are many passages in which we can hardly decide between b-flat and b-natural, either being satisfactory to the ear. The reader must therefore take our accidentals only as a general indication of admissible changes. We have, as a rule, not altered the note except to avoid an augmented fourth; but occasionally the suggestion of an authentic mode is too strong to be ignored.

Initial Note.

Six hymns start from g (πλ. δ′); one from c′ (πλ. δ′)—this is a cross between Mode III (of which the above is a medial signature) and Mode IV plagal—and three from a (πλ. δ′).

(1) Byz. Zeitschr. 28, 1928, pp. 25 ff. We have indicated all the signatures (pp. 33–37).

Medial Cadences.

(1) In the Mode. These are on g or d. We find c′ b a g g (also used finally), d′ g- g, b c′ b a g, a a f g and f- g a g- g- (which suggests Mode IV Authentic); further e f f e d, f e d, (very common) and also b c′ d′ — (2) In Mode I: b c′ a a, b a g- a, c′ b a a, a a a, d- a, g- a a- a b a, b c′ g a.

Temporary or interrupted cadences: c′ d′ c′- c′-, a b c′, d′ b c′, a b c′ c′-, b c′ c′ b, c′ b c′; g e f.

Thematismus Eso: mostly g a c′ b a, which suggests Mode I. We also find the modified form f a g b· ag·. The Kylisma is not very common (at least in our examples) but occurs on c′.

Final Cadences. Nearly always c′ b a g g, which is the most frequent elsewhere. Once a- b a g g.

This mode strives to convey the most intense emotion; which may vary from triumph, as in Hymn 59, to the deepest penitence and grief, as in Casia's two hymns, that for Wednesday in Holy Week Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις, and for the Last Sunday after Epiphany (1) Παντοκράτορ Κύριε, οἶδα πόσα δύνανται τὰ δάκρυα.

At first sight it must appear strange that the use of some Modes in the November Hymns is so much more frequent than that of others. Nor is this an accident; for the other months tell, roughly speaking, the same story. There must have been some quality in the Modes that made one or two of them more popular than the others. In the present state of our knowledge we cannot go beyond guess-work; but the following reasons might be put forward.

(1) Mode I bulks so largely in the Hirmologus, (no less than five of the most important Canons being composed in it) that it may have seemed too unoriginal to later composers.

(2) Mode III offers serious difficulties to the musician. If he keeps to the upper part of the scale, he may easily write a passage too high for an average voice. If he descends, he may either suggest the Third Plagal—indeed at medial cadences this often happens—or produce an unpleasant tritone. This latter, as the cadences show, was carefully avoided.

(1) Byz. Zeitschr., 20, 1911, pp. 428 and 431.

(3) Mode III Plagal, as we see clearly from the Octoechus, afforded little variety in its medial cadences and general effects: we may therefore suppose that in the Proper Hymns, where more ambitious work was attempted, it did not give enough scope to the composer.

(4) The two most popular Modes, namely the Second Authentic and Plagal, are those in which most conventional phrases are found. But what we cannot decide is this:—were the phrases older than the Eight-Mode System, so that those Modes became popular into which the greatest number of conventional phrases happened to fit; or did the popularity of these two Modes (based on their emotional effect) lead to the formation of conventional phrases? As even our earliest Neumes are much later than the fixation of the Modal System, we cannot at present hope for evidence bearing directly on the point. At any rate the pathetic qualities ascribed, in some of the mediaeval Handbooks, to the several Modes, do not agree with their ordinary use by the hymnodists and cannot therefore account for their popularity or unpopularity in the Proper Hymns.

One thing however is clear: the hymns for a given day tend to run in the same Mode, the later composers following the examples already set and thus making the work easier for the singer.

CONCLUSION

The student of Byzantine hymnody, who may agree with the judgments passed on it by Krumbacher, Neale, and other scholars in Western Europe, (1) will find little or nothing in the November hymns to make him change his mind. Where a poet ventures beyond the repetition of trite and conventional formulae, he nearly always becomes obscure, pretentious or bombastic. But this was not wholly due to lack of skill. On the contrary, when we reflect that the iambic Canons of St. John of Damascus and the Canons and other poems of Cosmas were admired above all others in the Byzantine age, we may be sure that the choice of rare epithets, abstruse theological allusions, artificiality of structure and the careful avoidance of any emotion or any obtrusion of the poet's own sentiments, were held to be the main features of a successful hymn. St. Romanus hardly touches November; but even the fragments that we can quote leave us wondering how the Eastern Church came to banish nearly all his works from her services. The reason lay partly in the far-reaching reform of the liturgical books by St. John of Damascus and his followers, partly in the fear of heterodoxy — a fear that has often frozen the springs of religious verse. Among the November hymns, the palm goes to Casia for her commemoration of the martyrs of Edessa. No other hymn rises above the common level, although there are some tolerable, such as 8, 17 and 63.

(1) Cf. Neale, J. M., HYMNS OF THE EASTERN CHURCH WITH MUSIC, pages XXVII, 2, 109. (Neale's comments, though mainly referring to the Canons, hold equally well for the Proper Hymns, as do also some observations of W. Christ OP. CIT., pages L and XXXVII.) Krumbacher, K., BYZ. LITERATUR, Sections 164, 166, 167. Those who wish to take a more favourable view of later Byz. hymnography may find some encouragement in the remarks of Prof. Wellesz, ZEITSCHR. F. MUSIKWISSENSCHAFT, 1934, pp. 225–227, and in his brilliant introduction to the September Hymns (DIE HYMNEN DES STICHERARIUM FÜR SEPT., pp. XXIX—XXXVII) which we hope all musical historians and critics will study and enjoy.

The best excuse that can be made for the later Byzantine hymn-wrights is that with the overwhelming majesty of the ritual, the rich vestments, the stately and harmonious buildings, the splendour of the images and mosaics, there was little left for mere words to do in firing the emotions of the worshipping flock. But, if the words no longer touch us, can we learn to enjoy the music, now that the notation seems at last to have yielded up its secret? For most of us in Western Europe, this power of appreciation will be the reward of long and careful study, whether of Byzantine or of Gregorian music; and, the ampler the material, the better should be our understanding and the easier the correlation of the various systems of the Eastern Churches. To these high aims the publication of the MONUMENTA MUSICAE BYZANTINAE is directed; and now that palaeographers have gained access to a field so untried and so rich in possibilities, we may hope that other seats of learning, as well as Copenhagen and Vienna, will soon have their schools of Byzantine Music, giving full and hearty cooperation in this great undertaking.

INDEX OF FIRST LINES

GENERAL INDEX

CORRIGENDA

Page

20, line 1 from bottom, *insert between* separation *and the colon:* . ‖ T

25, line 5 from bottom, *add after* (**12**): fin.

32, third staff: *the last note should be* e-, *not* d-.